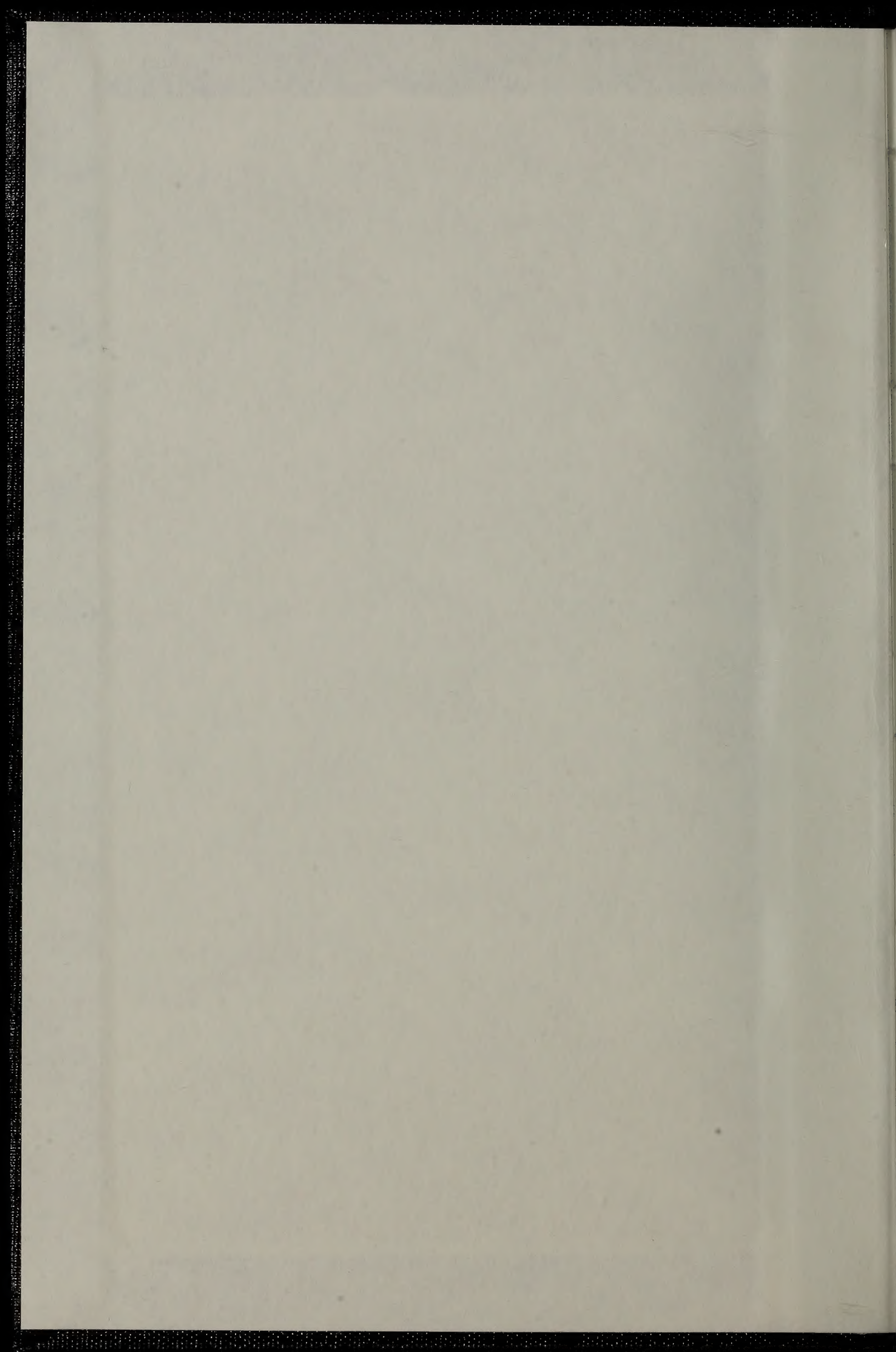
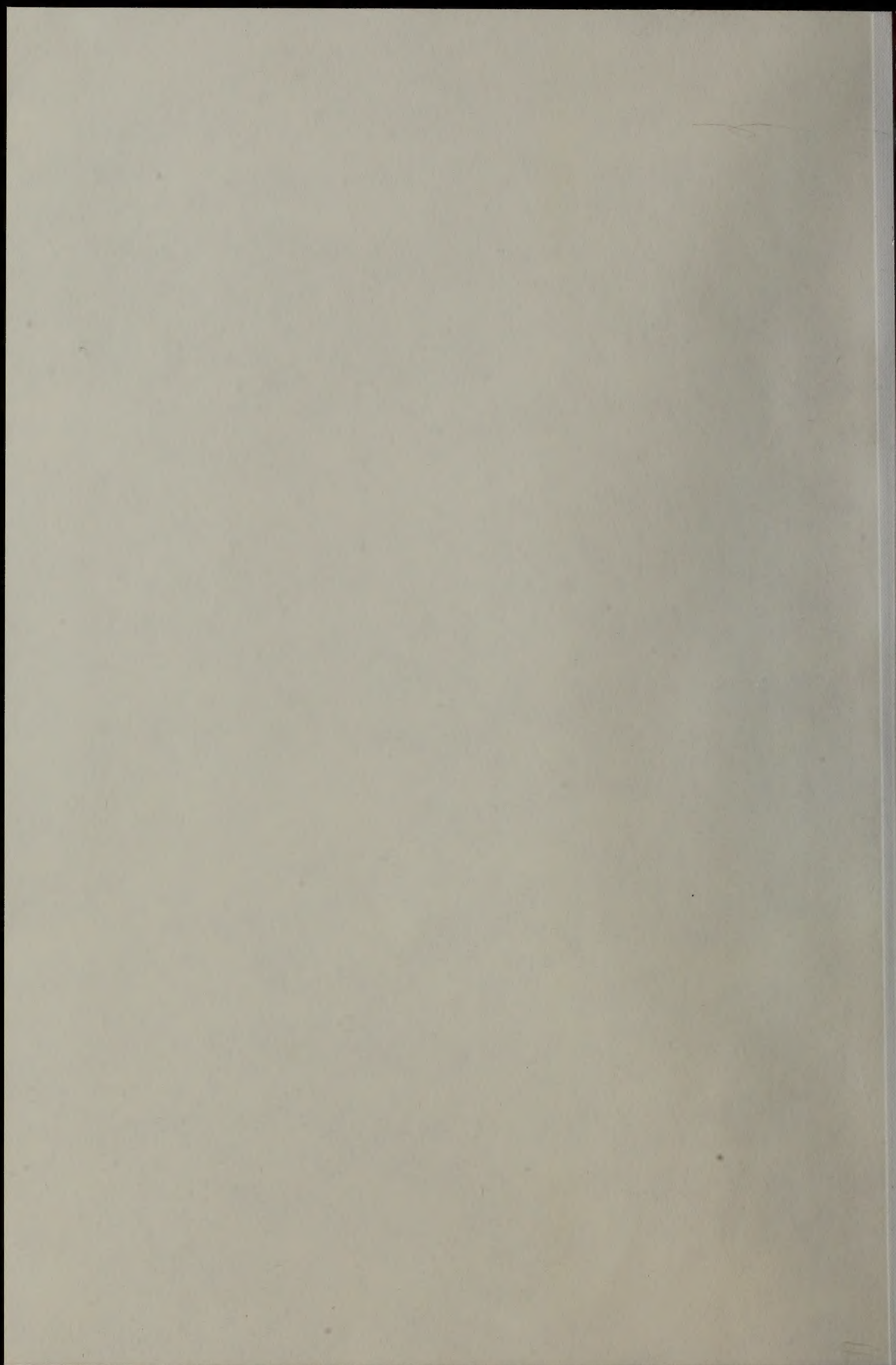






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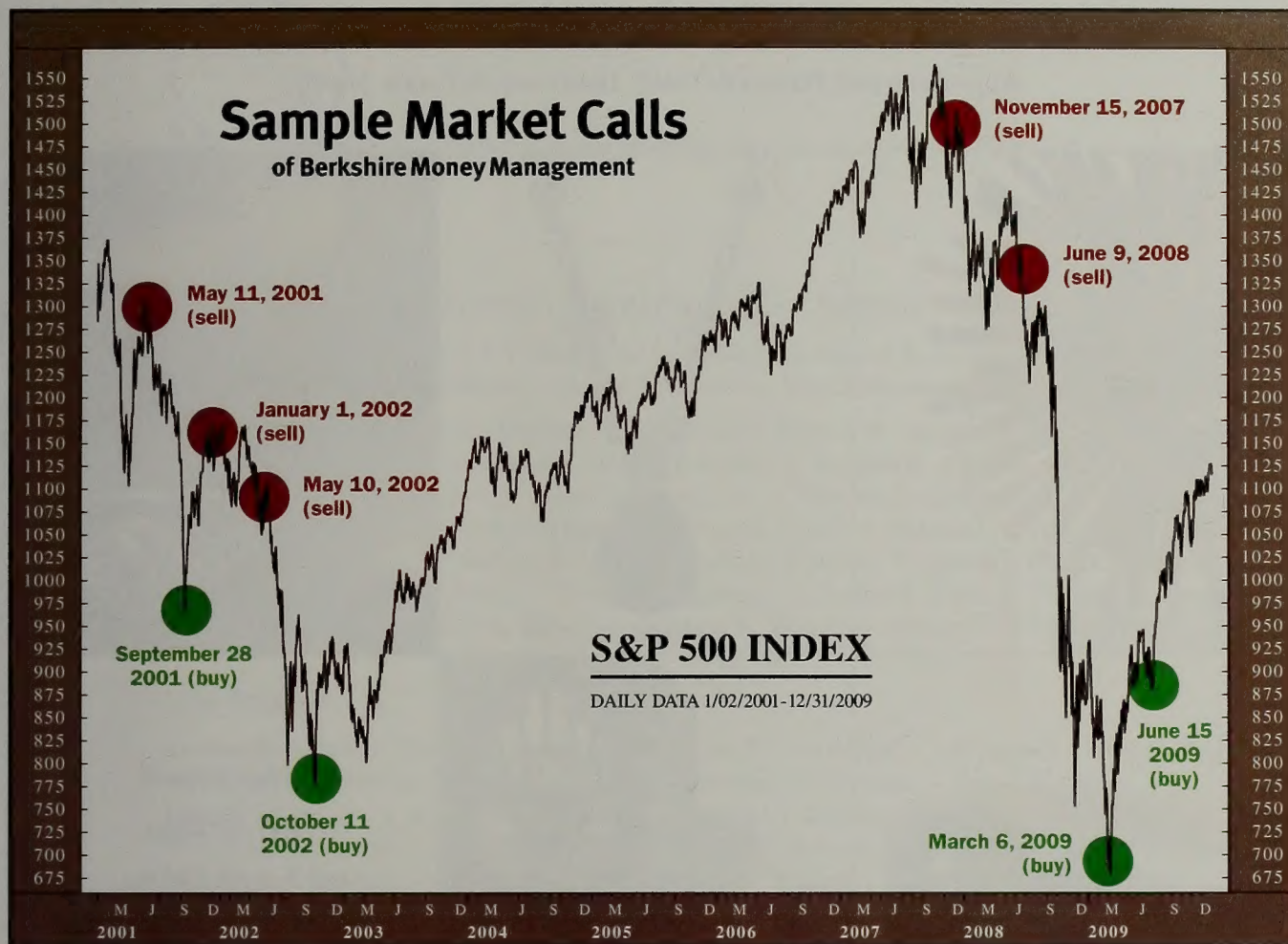
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June 15, 2009 (buy)

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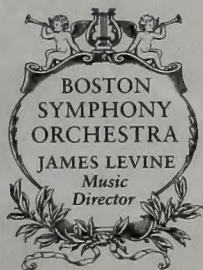


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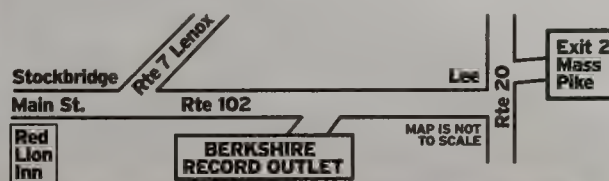


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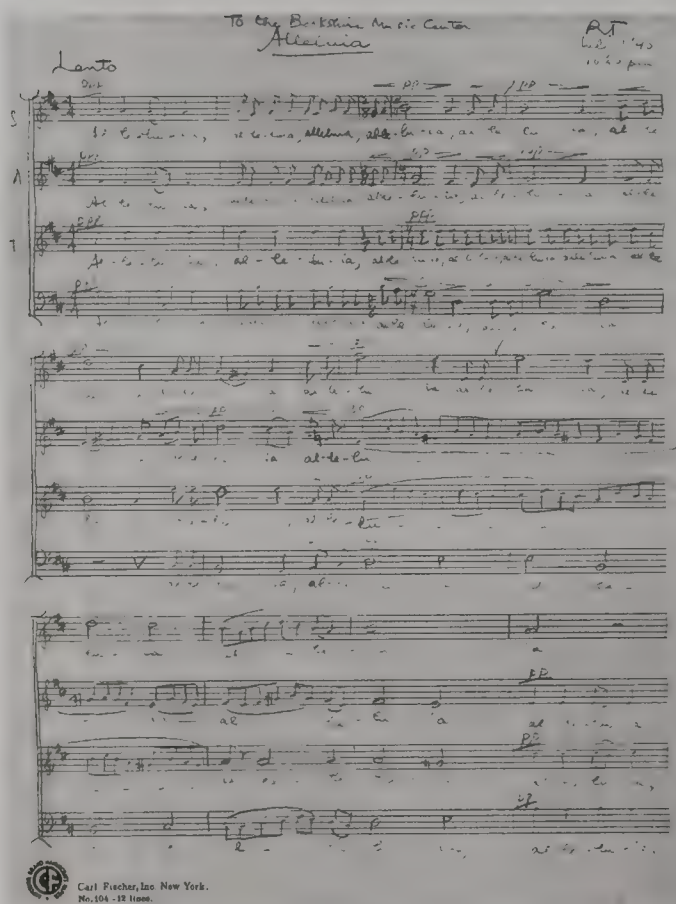
Celebrating the Tanglewood Music Center's 70th Anniversary, and Tanglewood Photographer Walter H. Scott



Aaron Copland teaching a Berkshire Music Center composing class in the 1940s (Howard S. Babbitt, Jr./ BSO Archives)

This summer marks the 70th anniversary of the Tanglewood Music Center, the BSO's summer training institute for young musicians that was founded (as the Berkshire Music Center) by Serge Koussevitzky in 1940. In conjunction with this anniversary, the BSO Archives has mounted an exhibit at the Tanglewood Visitor Center. The display celebrates the seven decades of teaching and learning that have influenced generations of instrumentalists, conductors, vocalists, and composers who have studied with BSO musicians and conductors, as well as with a vast number of distinguished composers and other visiting artists on the TMC faculty.

In addition, a special exhibit on the first floor of the Highwood Manor House celebrates the work of distinguished photographer Walter H. Scott (1931-2009). For more than a quarter-century, from 1974, Walter Scott documented the history of Tanglewood through the thousands of pictures he took. Curated by his son Hilary Scott, the exhibit includes vintage prints from Walter Scott's Stockbridge studio.



First page of the manuscript score of Randall Thompson's "Alleluia," composed for the opening exercises of the Berkshire Music Center's inaugural session in 1940 (BSO Archives)



A late-1970s portrait of Tanglewood photographer Walter H. Scott (courtesy Hilary Scott)



Tanglewood

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at

Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed (BSO Archives)

At the all-Wagner concert that opened the 1937 festival's second weekend,

rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of \$100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,...which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday- and Saturday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song. All participants receive full fellowships covering tuition, room, and board. TMC Orchestra highlights this summer include Mahler's Symphony No. 3 conducted by Michael Tilson Thomas in the Koussevitzky Music Shed (July 17), and, in Seiji Ozawa Hall, works by Falla and Debussy led by Rafael Frühbeck de Burgos (July 5), Hindemith's *Symphonic Metamorphoses on Themes of*



Milton Babbitt, Elliott Carter, John Harbison, and TMC Fellows including conductor Tomasz Golka (standing at podium) during rehearsal for a 2006 TMC performance of Stravinsky's "L'Histoire du soldat" (photo: Hilary Scott)

Weber led by Herbert Blomstedt (July 25), and Copland's Symphony No. 3 led by Robert Spano (August 16). In addition, a concert by the TMC Chamber Orchestra will showcase performances by the TMC Conducting Fellows (July 12).

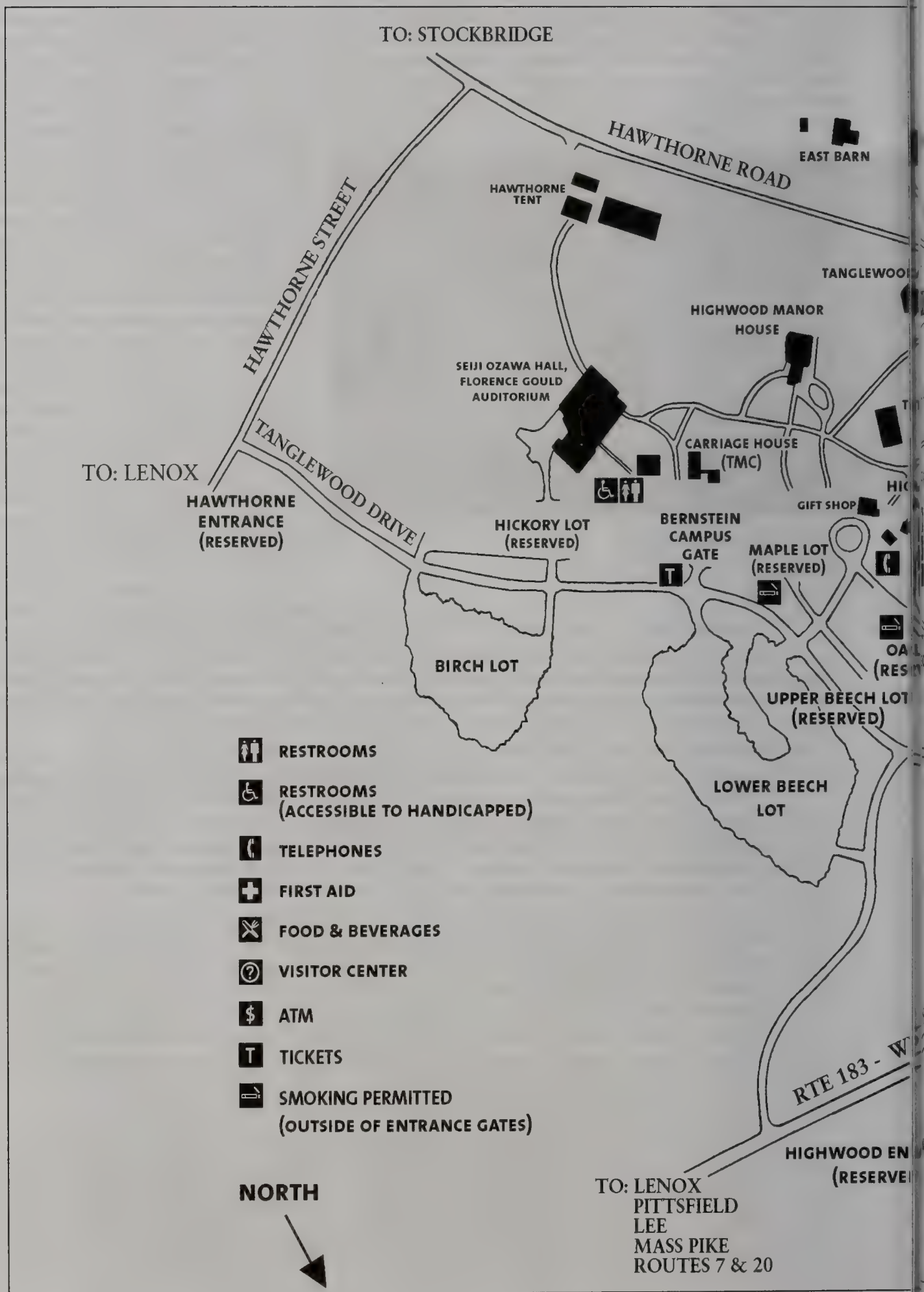
Opera activities include a fully staged TMC production of Strauss's *Ariadne auf Naxos* with Christoph von Dohnányi conducting (August 1, 2, and 4 in the Theatre) and concert versions of Oliver Knussen's *Where the Wild Things Are* and John Harbison's *Full Moon in March* as part of the 2010 Festival of Contemporary Music (August 15 in Ozawa Hall). The Mark Morris Dance Group returns for its annual residency with performances by the company and TMC Fellows on June 27 and 28, including a new Mark Morris work choreographed to folksong arrangements by Beethoven and MMDG

repertory works choreographed to music by Cowell, Chopin, and Harrison. TMC string players start the season with a week-long intensive study of the string quartet, culminating in marathon concerts on June 27 and 28 in the Theatre. All of the TMC Fellows participate in chamber music programs in Ozawa Hall throughout the summer, notably on Sunday mornings at 10 a.m., and on Saturdays at 6 p.m. prior to BSO concerts.

The Festival of Contemporary Music (FCM), an annual five-day celebration of the music of our time, will this year be the culmination of season-long programming celebrating the Tanglewood Music Center's 70th anniversary, and the seven decades of great composers who have taken a major role in its composition program teaching the next generation of composers and inspiring the next generation of performers. Directed and programmed collaboratively by Gunther Schuller, Oliver Knussen, and John Harbison, this year's six FCM concerts (August 12-16) will be a retrospective of great works of the twentieth and twenty-first centuries.

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, Leonard Bernstein, Stephanie Blythe, William Bolcom, David Del Tredici, Christoph von Dohnányi, Jacob Druckman, Lukas Foss, Michael Gandolfi, John Harbison, Gilbert Kalish, Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Seiji Ozawa, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



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(RESERVED)**

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MAIN
LOT**

**WEST MAIN
LOT**

WEST MAIN ENTRANCE

MAIN ENTRANCE

UPPER WEST LOT

EAST MAIN ENTRANCE

UPPER EAST LOT

STREET

Tanglewood

LENOX, MA



Tanglewood

Program Book Re-Use Initiative

Tanglewood is pleased to continue its program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

**If you would like your program book to be re-used,
please choose from the following:**

- 1) Return your unwanted clean program book to an usher following the performance.
- 2) Leave your program book on your seat.
- 3) Return your clean program book to the program bins.

Thank you for helping to make Tanglewood greener!

In Consideration of Our Performing Artists and Patrons

Please note: Tanglewood is pleased to offer a smoke-free environment. We ask that you refrain from smoking anywhere on the Tanglewood grounds. Designated smoking areas are marked outside the entrance gates.

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission. Please do not bring food or beverages into the Koussevitzky Music Shed or Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals is prohibited, and that video cameras may not be carried into the Music Shed or Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

For the safety of your fellow patrons, please note that cooking, open flames, sports activities, bikes, scooters, skateboards, and tents or other structures are prohibited from the Tanglewood grounds. Please also note that ball playing is not permitted on the Shed lawn when the grounds are open for a Shed concert, and that during Shed concerts children may play ball only behind the Visitor Center or near Ozawa Hall.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

Thank you for your cooperation.



Tanglewood Information

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.tanglewood.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

TANGLEWOOD's WEB SITE at www.tanglewood.org provides information on all Boston Symphony Orchestra activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Re-admission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered online in advance at www.tanglewood.org or by phone at (413) 637-5240.

The Last Five Years

Written and Composed
by Jason Robert Brown
Directed by Anders Cato

The Guardsman

by Ferenc Molnár
Directed by John Rando

Macbeth

by William Shakespeare
Directed by Eric Hill

**Edward Albee's
A Delicate Balance**

Directed by David Auburn

K2

by Patrick Meyers
Directed by Wes Grantom

Endgame

by Samuel Beckett
Directed by Eric Hill

Rodgers & Hart's

Babes in Arms

Directed by E. Gray Simons III

No Wake

World Premiere
by William Donnelly
Directed by Kyle Fabel

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LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. **LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE**, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

FREE LAWN TICKETS FOR YOUNG PEOPLE: On the day of the concert, children age seven-teen and younger will be given special lawn tickets to attend Tanglewood concerts **FREE OF CHARGE**. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals, and also beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are \$17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is open during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. The Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 5 p.m. Monday through Friday, from 9 a.m. through intermission on Saturday, and from noon until 5 p.m. Sunday. The Visitor Center is open from July 2 through August 29. There is no admission charge.



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Florence Gould

Florence Lacaze Gould, for whom the Florence Gould Auditorium in Seiji Ozawa Hall is named, was born in San Francisco to French parents in 1895. The San Francisco earthquake of 1906 destroyed her father's printing house, and the family returned to France. Florence arrived not speaking a word of French, but she was quick, intelligent, and musically gifted, and by the age of sixteen she was studying voice at the Paris Conservatory. Although she asserted throughout her life that she "had not a drop of American blood," she remained a U.S. citizen until her death in 1983.

Florence returned to San Francisco with her new husband, an American architect, at the outbreak of World War I, but the marriage did not last and she returned to France in 1917. Following the Armistice, she recommenced her musical studies, and was often to be found singing in the salons of Paris, along with the likes of the famous Parisian entertainer Collette. It was at such an event that she caught the eye of Frank Jay Gould, son of the American railroad magnate Jay Gould. The two were married in 1923 and, at her husband's request, Florence gave up her singing career.



(photo: Courtesy of the Trustees, Florence Gould Foundation)

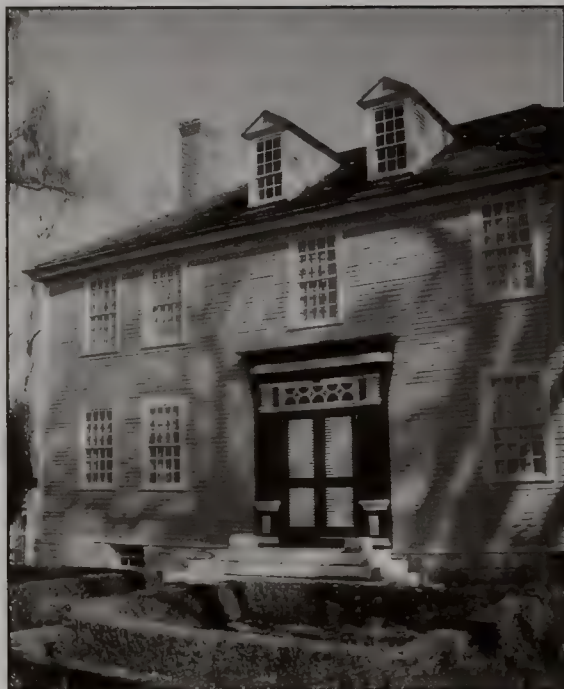
The Goulds were at the center of social life in the South of France during the 1920s and 1930s, where they attracted an international crowd of socialites, artists, and writers. They remained in France throughout World War II, during which time Florence served as a nurse and established a famous literary salon that became a center of intellectual life in wartime Paris. It was also at this time that she became a patron of contemporary painters, Braque and Picasso among them, and began amassing an extraordinary collection of modern art.

Frank Gould died in 1956, leaving an enormous fortune to his wife. Florence Gould continued her philanthropy to the arts, and was awarded the Legion d'Honneur by French President Charles de Gaulle in 1961. The guests of her salon tended no longer to be rebellious, avant-garde intellectuals, but, instead, great established personages, many of them members of the Académie. She also surrounded herself with the leading European and American art collectors, dealers, and cultural leaders. At the time of her death, her art collection included works by Bonnard, Cassat, Cezanne, Corot, Degas, Gauguin, Toulouse-Lautrec, Manet, Monet, Pissarro, Renoir, and Van Gogh. The majority of the proceeds from the sale of her estate was given to the Florence Gould Foundation, the principal purpose of which is to foster Franco-American amity and collaboration. The Florence Gould Foundation endowed the auditorium of Seiji Ozawa Hall, naming it in honor of Mrs. Gould, in 1990, and similarly has named other cultural facilities throughout the United States and in France. The Foundation also has endowed a Fellowship at the Tanglewood Music Center for the benefit of talented young French musicians.

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LEFT: *Little Dancer Aged Fourteen*, 1879–81, by Edgar Degas. The Clark, Williamstown, Massachusetts. RIGHT: *Standing Nude*, 1907, by Pablo Picasso. Museo del Novecento, Milan (8750). © 2010 Estate of Pablo Picasso / ARS, New York



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Opera

THE DISTANT SOUND (Der ferne Klang)

July 30, August 1, 4, 6

Music and Libretto by Franz Schreker
American Symphony Orchestra
Conducted by Leon Botstein
Directed by Thaddeus Strassberger

Schreker's masterful melding of dramatic devices and psychological and cultural forces, along with his remarkable musical creativity, combine to make *The Distant Sound* one of the seminal works of 20th-century opera.

Theater

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July 14 – 25

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Directed by Caitríona McLaughlin

Set in a small town in 1930s Nazi Germany, *Judgment Day* is a riveting drama whose compelling characters are divided by deceit, lust, bloodshed, and injustice. Horvath's thrilling 1937 play was the runaway hit of London's fall 2009 season.

Dance

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July 8, 9, 10, 11

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Choreography by Trisha Brown

Operetta

THE CHOCOLATE SOLDIER

August 5–15

Music by Oscar Straus

Conducted by James Bagwell
Directed by Will Postma

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weekend one

Berg and Vienna

Friday, August 13	program one	Alban Berg: The Path of Expressive Intensity Chamber works by Berg
Saturday, August 14	program two	The Vienna of Berg's Youth Chamber works by Zemlinsky, Webern, and others
	program three	Mahler and Beyond American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Berg, Mahler, Korngold, and others
Sunday, August 15	program four	Eros and Thanatos Chamber works by Berg, Schreker, Mahler, and others
	program five	Teachers and Apostles Chamber works by Berg, Schönberg, Wellesz, and others
	program six	The Orchestra Reimagined Members of the American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Berg, Busoni, Hindemith, and others

weekend two

Berg the European

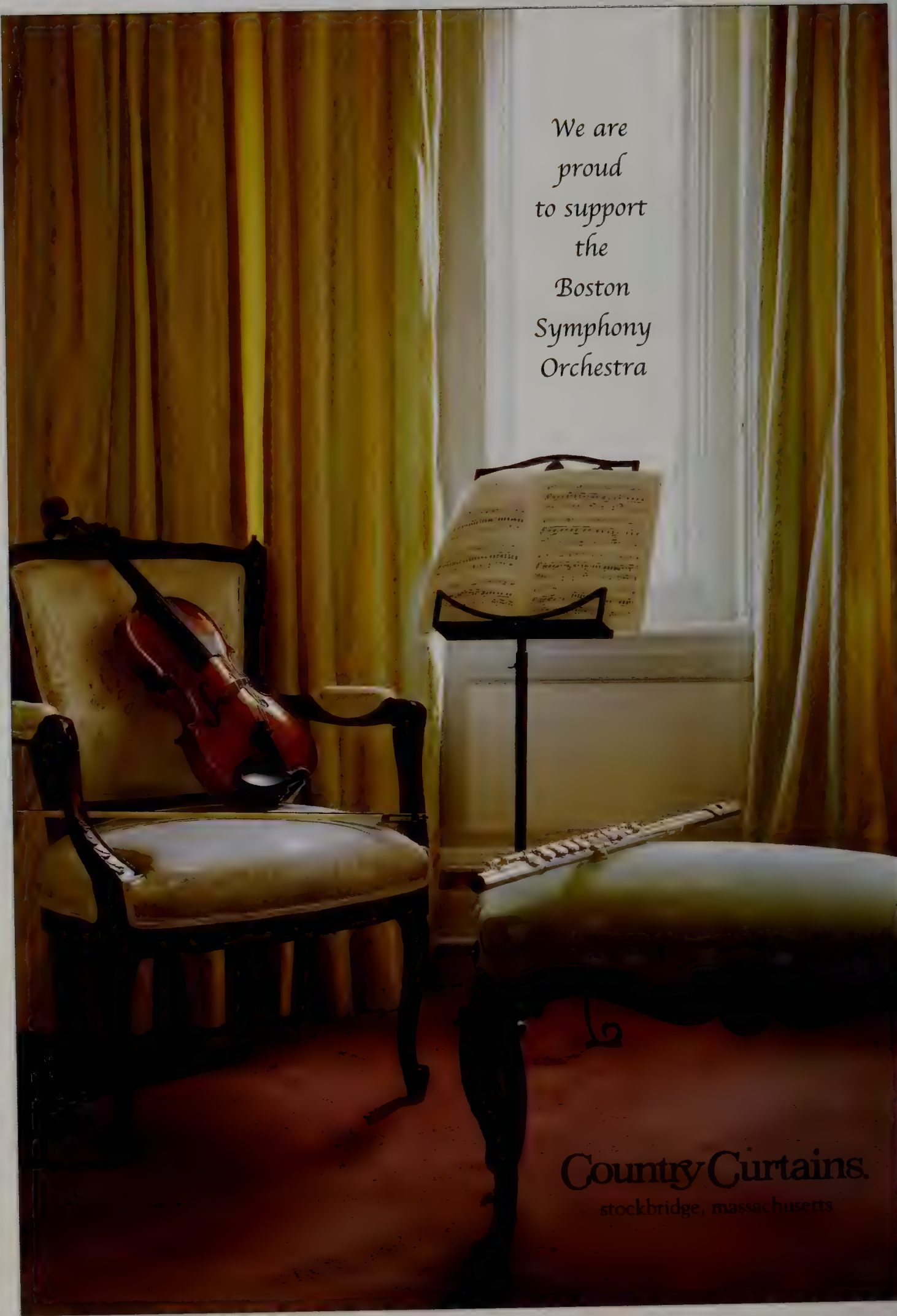
Friday, August 20	program seven	"No Critics Allowed": The Society for Private Performances Chamber works by Berg, Debussy, Reger, and others
Saturday, August 21	program eight	You Can't Be Serious! Viennese Operetta and Popular Music Works by Berg, Sullivan, Lehár, Kálmán, and others
	program nine	Composers Select: New Music in the 1920s Chamber works by Berg, Toch, Gershwin, and others
	program ten	Modernism and Its Discontent American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Berg and Schmidt
Sunday, August 22	program eleven	Between Accommodation and Inner Emigration: The Composer's Predicament Works by Berg, Schoeck, Hartmann, and others
	program twelve	Crimes and Passions American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Berg, Hindemith, and Weill

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A photograph of a room with yellow curtains. A violin is resting on a dark wooden chair with a light-colored seat. To the right, a music stand holds several sheets of music. The floor is a reddish-brown color.

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SEIJI OZAWA HALL AT TANGLEWOOD

June 27–July 22, 2010



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in collaboration with the
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- Sunday, July 18, 8pm
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with TED SPERLING, piano
“A New American Songbook”
- Wednesday, July 21, 8pm
- 52 BENJAMIN BAGBY, voice and harp
“Beowulf: The Epic in Performance”
- Thursday, July 22, 8pm
- 58 PIETER WISPELWEY, cello
The Six Solo Cello Suites of J.S. Bach



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Sunday, June 27, 8pm
Monday, June 28, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

MARK MORRIS DANCE GROUP

CRAIG BIESECKER • SAMUEL BLACK • JOE BOWIE • ELISA CLARK
RITA DONAHUE • DOMINGO ESTRADA, JR. • LAUREN GRANT
JOHN HEGINBOTHAM • DAVID LEVENTHAL • LAUREL LYNCH
BRADON MCDONALD • DALLAS MCMURRAY • AMBER STAR MERKENS
MAILE OKAMURA • WILLIAM SMITH III* • NOAH VINSON
JENN WEDDEL • JULIE WORDEN • MICHELLE YARD

*Apprentice

Artistic Director
MARK MORRIS

Executive Director
NANCY UMANOFF

with
FELLOWS OF THE TANGLEWOOD MUSIC CENTER

MetLife Foundation is the Mark Morris Dance Group's Official Tour Sponsor.

Major support for the Mark Morris Dance Group is provided by Brooklyn Community Foundation, Carnegie Corporation of New York, JP Morgan Chase Foundation, The Howard Gilman Foundation, William Randolph Hearst Foundation, The Fan Fox and Leslie R. Samuels Foundation, The Shubert Foundation, Jane Stine and R.L. Stine and Trust for Mutual Understanding.

The Mark Morris Dance Group New Works Fund is supported by The Gladys Krieble Delmas Foundation, The Andrew W. Mellon Foundation, Meyer Sound/Helen and John Meyer, The PARC Foundation and Poss Family Foundation.

The Mark Morris Dance Group's performances are made possible with public funds from New York City Department of Cultural Affairs; New York State Council on the Arts, a State Agency; and National Endowment for the Arts Dance Program.



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In consideration of the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.



MOSAIC AND UNITED

Music: Henry Cowell—String Quartet No. 3, *Mosaic*, I-II-III-IV-V-III-I (1935);
String Quartet No. 4, *United*, I-II-III-IV-V (1936)

Costume Design: Isaac Mizrahi

Lighting Design: Michael Chybowski

Premiere: April 29, 1993—Brooklyn Academy of Music, Brooklyn, NY

LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL,
BRADON McDONALD, JULIE WORDEN

FELLOWS OF THE TANGLEWOOD MUSIC CENTER:

KATHERINE BORMANN, violin (New Fromm Player)

JOSEPH MAILE, violin (New Fromm Player)

SHARON BIELEK, viola (guest performer)

KATHRYN BATES WILLIAMS, cello (New Fromm Player)

String Quartet No. 3 (*Mosaic* Quartet) by Henry Cowell used by arrangement with
G. Schirmer, Inc., publisher and copyright owner.

String Quartet No. 4 (*United* Quartet) by Henry Cowell used by arrangement with
C.F. Peters Corporation, publisher and copyright owner.

PAUSE



SANG-FROID

Music: Frédéric Chopin—Etude in A minor, Op. 10/2; Mazurka in A minor, Op. 68/2;
Etude in G-flat, Op. 25/9; Mazurka in D, Op. 33/2; Berceuse in D-flat, Op. 57; Waltz in
D-flat, Op. 64/1; Nocturne in F minor, Op. 55/1; Prelude in A. Op. 28/7; Etude in
A minor, Op. 25/11

Costume Design: Elizabeth Kurtzman

Lighting Design: Michael Chybowski

Premiere: July 13, 2000—Page Auditorium, Durham, NC

SAMUEL BLACK, ELISA CLARK, LAUREN GRANT,
DAVID LEVENTHAL, BRADON McDONALD, MAILE OKAMURA,
NOAH VINSON, JULIE WORDEN, MICHELLE YARD

RYAN McCULLOUGH, piano (TMC Fellow)

Commissioned by the American Dance Festival through the Doris Duke Awards for New Work,
with additional support from the John S. and James L. Knight Foundation.

{ I n t e r m i s s i o n }

THE MUIR

(world premiere)

Music: Ludwig van Beethoven—Folk songs arranged by the composer: "Ye shepherds of this pleasant vale," WoO 156/4; "The sweetest lad was Jamie," Op. 108/5; "Cease your funning," WoO 156/5; "Sally in our alley," Op. 108/25; "Could this ill world have been contriv'd," Op. 108/16; "What shall I do to shew how much I love her?," WoO 152/6; "Sunset," Op. 108/2; "Come fill, fill, my good fellow," Op. 108/13; "The lovely lass of Inverness," Op. 108/8

Costume Design: Elizabeth Kurtzman

Lighting Design: Nicole Pearce

LAUREL LYNCH, DALLAS McMURRAY, AMBER STAR MERKENS
WILLIAM SMITH III, NOAH VINSON, MICHELLE YARD

FELLOWS OF THE TANGLEWOOD MUSIC CENTER:

ELIZABETH BALDWIN, soprano

LAURA MERCADO-WRIGHT, mezzo-soprano

JAVIER BERNARDO, tenor

ANDREW SAUVAGEAU, baritone

JOSEPH MAILE, violin (New Fromm Player)

KATHRYN BATES WILLIAMS, cello (New Fromm Player)

WILLIAM MCNALLY, piano

Texts of the Beethoven songs begin on page 6.

PAUSE

GRAND DUO

Prelude

Stampede

A Round

Polka

Music: Lou Harrison—Grand Duo for Violin and Piano

Costume Design: Susan Ruddle

Lighting Design: Michael Chybowski

Premiere: February 16, 1993—Fine Arts Center, University of Massachusetts, Amherst, MA

SAMUEL BLACK, ELISA CLARK, RITA DONAHUE, DOMINGO ESTRADA, JR.,
LAUREN GRANT, JOHN HEGINBOTHAM, DAVID LEVENTHAL,
BRADON McDONALD, DALLAS McMURRAY, AMBER STAR MERKENS,
MAILE OKAMURA, NOAH VINSON, JULIE WORDEN, MICHELLE YARD

TANGLEWOOD MUSIC CENTER FELLOWS:

KATHERINE BORMANN, violin (New Fromm Player)

NOLAN PEARSON, piano (New Fromm Player)

THE MUIR

Folk songs arranged by Ludwig van Beethoven

1. Ye shepherds of this pleasant vale

Ye shepherds of this pleasant vale, where Yarrow glides along,
Forsake your rural toils and join in my triumphant song!
She grants, she yields one heav'nly smile, atones her long delays,
One happy minute crowns the pains of many suff'ring days.
Yarrow, how dear thy stream, thy beauteous banks how blest!
For there 'twas first my loveliest maid, a mutual flame confest.

Take, take whate'er of bliss or joy, you fondly fancy mine;
whate'er of joy or bliss I boast, love renders wholly thine.
The woods struck up to the soft gale, the leaves were seen to move,
the feather'd choir resum'd their voice, and music fill'd the grove.
Yarrow, how dear thy stream, thy beauteous banks how blest!
For there 'twas first my loveliest maid, a mutual flame confest.

HAMILTON

2. The sweetest lad was Jamie

The sweetest lad was Jamie, the sweetest, the dearest,
and well did Jamie love me, and not a fault has he.
Yet one he had, it spoke his praise, he knew not woman's wish to tease,
he knew not all our silly ways, alas! the woe to me!

So when the warpipes sounded, dear Jamie, he left me,
and now some other maiden will Jamie turn to woo.
My heart will break, and well it may, for who would word of pity say
to her who threw a heart away, so faithful and so true!

Oh! knew he how I loved him, sincerely and dearly;
how I would fly to meet him! Oh! happy were the day!
Some kind, kind, friend, oh, come between, and tell him of my alter'd mien!
That Jeanie has not Jeanie been since Jamie went away.

WILLIAM SMYTH

3. Cease your funning

Cease your funning, force or cunning, never shall my heart trepan;
all these sallies are but malice to seduce my constant man.
'Tis most certain by their flirting Women oft have envy shown,
pleas'd to ruin others wooing never happy with their own.

ANONYMOUS

4. Sally in our alley

Of all the girls that are so smart, there's none like pretty Sally!
She is the darling of my heart, and she lives in our alley!
There's not a lady in the land that's half so sweet as Sally;
She is the darling of my heart and she lives in our alley.

Of all the days that's in the week, I dearly love but one day,
and that's the day that comes between the Saturday and Monday,
for then I'm drest all in my best to walk abroad with Sally.
She is the darling of my heart and she lives in our alley.

When Christmas comes about again, then I shall have money;
I'll hoard it up, and box it all, and give it to my honey.
And would it were a thousand pounds, I'd give it all to Sally;
She is the darling of my heart and she lives in out alley.

ANONYMOUS

5. Could this ill world have been contriv'd

Could this ill world have been contriv'd to stand without that mischief, woman,
how peaceful bodies wou'd have liv'd, releas'd frae a' the ills sae common!
But since it is the waefu' case, that man must have this teasing crony,
why such a sweet bewitching face? Oh! had they no been made sae bonny!

I saw the danger, fear'd the dart, the smile, the air, and a' sae taking,
yet open laid my wareless heart, and got the wound that keeps me waking.
My harp waves on the willow green, of wild witch notes it has nae ony,
sinc' e'er I saw that pawky quean, sae sweet, sae wicked, and sae bonny.

JAMES HOGG

6. What shall I do to shew how much I love her?

What shall I do to shew how much I love her? Thoughts that oppress me, o how can
I tell?

Will my soft passion be able to move her? Language is wanting, when loving so well.
Can sighs and tears, in their silence, betoken half the distress this fond bosom must
know?

Or will she melt when a true heart is broken, weeping, too late, o'er her lost lover's woe.

Is there a grace comes not playful before her? Is there a virtue, and not in her train?
Is there a swain but delights to adore her? Pains she a heart but it boasts of her chain?
Could I believe she'd prevent my undoing, life's gayest fancies the hope should renew;
Or could I think she'd be pleas'd with my ruin, death should persuade her my sor-
rows are true!

ANONYMOUS

7. Sunset

The sun upon the Weirclaw hill, in Eltrick's vale is sinking sweet;
The westland wind is hush and still, the lake lies sleeping at my feet.
The quiet lake, the balmy air, the hill, the stream, the tower, the tree
are they still such as once they were, or is the dreary change in me?

WALTER SCOTT

8. Come fill, fill, my good fellow

Come fill, fill, my good fellow! fill high, high, my good fellow,
and let's be merry and mellow, and let us have one bottle more.
When warm the heart is flowing, and bright the fancy glowing,
Oh! shame on the dolt would be going, nor tarry for one bottle more!

Come fill, fill, my good fellow, fill high, high, my good fellow,
and let's be merry and mellow, and let us have one bottle more.

My Heart, let me but lighten, and Life, let me but brighten,
and Care, let me but frighten he'll fly us with one bottle more!
By day, tho' he confound me, when friends at night have found me,
there is Paradise around me but let me have one bottle more!

Come fill, fill, my good fellow, fill high, high, my good fellow,
and let's be merry and mellow, and let us have one bottle more.

So now, here's to the lasses! See, see, while the toast passes,
how it lights up beaming glasses! Encore to the Lasses encore.
We'll toast the welcome greeting of hearts in union beating,
and oh! for our next merry meeting, huzza! then for one bottle more!

Come fill, fill, my good fellow, fill high, high, my good fellow,
and let's be merry and mellow, and let us have one bottle more.

WILLIAM SMYTH

9. The lovely lass of Inverness

The lovely lass of Inverness, nae joy nor pleasure can she see;
for e'en more she cries, alas! and ay the salt tear blind her e'e:
Drumossie muir, Drumossie day, a waefu' day it was to me;
for there I lost my father dear, my father dear, and brothers three!

Their winding sheet the bluidy clay, their graves are growing green to see;
and by them lies the dearest lad that ever blest a woman's e'e!
Now wae to thee, thou cruel lord! A bluidy man I trow thou be;
for mony a heart thou hast made sair, that ne'er did wrong to thine or thee.

ROBERT BURNS



Guest Artists

MARK MORRIS



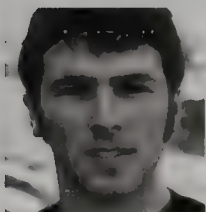
Mark Morris was born on August 29, 1956, in Seattle, WA, where he studied as a young man with Verla Flowers and Perry Brunson. In the early years of his career, he performed with Lar Lubovitch, Hannah Kahn, Laura Dean, Eliot Feld, and the Koleda Balkan Dance Ensemble. He formed the Mark Morris Dance Group in 1980, and has since created more than 120 works for the company. From 1988-1991 he was Director of Dance at the Théâtre Royal de la Monnaie in Brussels, the national opera house of Belgium. Among the works created during his tenure were three evening-length dances: *The Hard Nut*, *L'Allegro, il Penseroso ed il Moderato*, and *Dido and Aeneas*. In 1990 he founded the White Oak Dance Project with Mikhail Baryshnikov. Morris is also much in demand as a ballet choreographer. He has created seven works for the San Francisco Ballet since 1994 and received commissions from American Ballet Theatre and Boston Ballet, among others. His work is also in the repertory of the Pacific Northwest Ballet, Dutch National Ballet, New Zealand Ballet, Houston Ballet, English National Ballet, and the Royal Ballet. Morris is noted for his musicality and has been described as "undeviating in his devotion to music." He has worked extensively in opera, directing and choreographing productions for the Metropolitan Opera, New York City Opera, English National Opera, and the Royal Opera, Covent Garden. Morris was named a Fellow of the MacArthur Foundation in 1991. He has received nine honorary doctorates to date. In 2006, Morris received the New York City Department of Cultural Affairs Mayor's Award for Arts & Culture and a WQXR Gramophone Special Recognition Award. He is the subject of a biography by Joan Acocella (Farrar, Straus & Giroux), and Marlowe & Company published a volume of photographs and critical essays entitled *Mark Morris' L'Allegro, il Penseroso ed il Moderato: A Celebration*. Morris is a member of the American Academy of Arts and Sciences and the American Philosophical Society. In 2007 he received the Samuel H. Scripps/American Dance Festival lifetime achievement award.

MARK MORRIS DANCE GROUP

The Mark Morris Dance Group was formed in 1980 and gave its first concert that year in New York City. The company's touring schedule steadily expanded to include cities both in the U.S. and in Europe, and in 1986 it made its first national television program for the PBS series "Dance in America." In 1988, MMDG was invited to become the national dance company of Belgium, and spent three years in residence at the Théâtre Royal de la Monnaie in Brussels. The company returned to the United States in 1991 as one of the world's leading dance companies, performing across the U.S. and at major international festivals. Based in Brooklyn, NY, the company has maintained and strengthened its ties to several cities around the world, most notably its West Coast home, Cal Performances in Berkeley, CA, and its midwest home, the Krannert Center for the Performing Arts at the University of Illinois in Urbana-Champaign. MMDG also appears regularly in New York City; Boston; Fairfax, VA, and Seattle, WA. MMDG made its debut at the Mostly Mozart Festival in 2002 and at the Tanglewood Music Festival in 2003 and has since been invited to both festivals annually. From the company's many London seasons, they have also garnered two Laurence Olivier Awards. MMDG is noted for its commitment to live music, a feature of every performance on its full international touring schedule since 1996. MMDG collaborates with leading orchestras, opera companies, and musicians including cellist Yo-Yo Ma in the Emmy Award-winning film *Falling Down Stairs* (1997); Indian composer Zakir Hussain, Mr. Ma, and jazz pianist Ethan Iverson in *Kolam* (2002); The Bad Plus in *Violet Cavern* (2004); pianists Emanuel Ax, Garrick Ohlsson, and Yoko Nozaki for *Mozart Dances* (2006); and with English National Opera in *Four Saints in Three Acts* (2000) and *King Arthur* (2006), among others. MMDG's film and television projects also include *Dido and Aeneas*, *The Hard Nut*, two documentaries for the UK's *South Bank Show*, and PBS's *Live From Lincoln Center*. In the fall of 2001, MMDG opened the Mark Morris Dance Center in Brooklyn, NY, housing rehearsal space for the dance community and outreach programs for local children, as well as a school offering dance classes to students of all ages. For more information, visit www.mmdg.org.



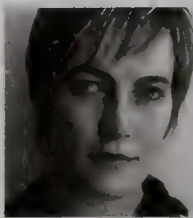
CRAIG BIESECKER, from Waynesboro, PA, received a B.S. in Music Education from West Chester University of Pennsylvania. While teaching music in Philadelphia, he studied ballet with John White, Margarita de Saa, and Bryan Koulman and worked with choreographers Tim and Lina Early. In New York City he has worked with Pascal Rioult, Carolyn Dorfman, New York Theater Ballet, Mark Dendy, and Gerald Casel. Craig joined MMDG in 2003.



SAMUEL BLACK is originally from Berkeley, CA, where he began studying tap at the age of nine with Katie Maltzberger. He received his B.F.A. in Dance from SUNY Purchase and also studied at the Rotterdamse Dansacademie in Holland. He has performed in New York with David Parker, Takehiro Ueyama, and Nelly van Bommel. Sam first appeared with MMDG in 2005 and became a company member in 2007.



JOE BOWIE was born in Lansing, MI, and began dancing while attending Brown University, where he graduated with honors in English and American Literature. In New York he has performed in works of Robert Wilson and Ulysses Dove and also danced with the Paul Taylor Dance Company for two years before going to Belgium to work with Mark Morris in 1989.



ELISA CLARK received her early training from the Maryland Youth Ballet, and her B.F.A. from the Juilliard School, under the direction of Benjamin Harkavy. She danced with the Lar Lubovitch Dance Company, the Nederlands Dans Theater, and Battleworks Dance Company before joining MMDG in 2006. Ms. Clark has also worked with the Alvin Ailey American Dance Theatre, as assistant to Robert Battle. She has been on faculty at the American Dance Festival and teaches for MMDG. She is a 2008-2009 Princess Grace Modern Dance Honorarium Award Winner.



RITA DONAHUE was born and raised in Fairfax, VA, and attended George Mason University, where she graduated with honors in Dance and English in 2002. She danced with bopi's black sheep/dances by kraig patterson and joined MMDG in 2003.



DOMINGO ESTRADA, JR., a native of Victoria, TX, has recently acquired a B.F.A. in Ballet and Modern Dance at Texas Christian University. Currently, he also works with choreographers Leslie Scott, BODYart Dance; Mary Seidman, Mary Seidman & Dancers; and Christian von Howard, Von Howard Project. He made his debut with the Mark Morris Dance Group in *The Hard Nut* at Cal Performances, Berkeley, in 2007 and became a company member in 2009.



LAUREN GRANT, born and raised in Highland Park, IL, has danced with the Mark Morris Dance Group since 1996. Appearing in over forty of Mark Morris's works, she performs leading roles in *The Hard Nut* and *Mozart Dances*. Ms. Grant has been featured in *Time Out New York*, *Dance Magazine*, and the book *Meet the Dancers*, and is the subject of a photograph by Annie Leibovitz. She graduated with a B.F.A. from New York University's Tisch School of the Arts. Ms. Grant is on faculty at MMDG's school and also teaches dance internationally. She is married to fellow dancer David Leventhal.



JOHN HEGINBOTHAM is from Anchorage, AK. He is a graduate of the Juilliard School (B.F.A. '93) and has danced in the companies of Susan Marshall, Pilobolus Dance Theater (guest artist), John Jasperse, and Ben Munisteri. His choreography is featured in the work of recording artists Fischerspooner, and in *Champ: A Space Opera* (New York International Fringe Festival). As a teacher, John works regularly with members of the Brooklyn Parkinson Group. He joined the Mark Morris Dance Group in 1998.



DAVID LEVENTHAL has danced with MMDG since 1997. He performs principal roles in *The Hard Nut*, *L'Allegro, il Penseroso ed il Moderato*, and *Romeo and Juliet, on Motifs of Shakespeare*. He is a faculty member of the Mark Morris Dance Center in Brooklyn, and teaches technique and repertory at schools and universities. He is one of the founding teachers of MMDG's *Dance for PD* program, and leads classes around the world for people with Parkinson's disease. Raised in Newton, MA, he received his early training from Boston Ballet School and graduated from Brown University with honors in English Literature. He is married to fellow dancer Lauren Grant.



LAUREL LYNCH began her dance training in Petaluma, CA. After a few too many *Nutcrackers*, she moved to New York to attend the Juilliard School, where she performed works by Robert Battle, Margie Gillis, José Limón, and Ohad Naharin. Since graduation in May 2003, Laurel has danced for Dušan Týnek Dance Theatre, Sue Bernhard Danceworks, Pat Catterson, Stephan Koplowitz, and T.E.A. (Transpersonal Education and Art). She performed at the Festival Oltre Passo in Lecce, Italy, and appeared as a guest artist with Petaluma City Ballet. Laurel performed with MMDG as an apprentice in 2006 and became a company member in 2007.



BRADON MCDONALD received his B.F.A. from the Juilliard School in 1997. He danced with the Limón Dance Company for three years and was the recipient of the 1998 Princess Grace Award. He has choreographed and presented his own works internationally, served as choreographer for seven Juilliard Opera Company productions under director Frank Corsaro, and was the choreographic assistant to Donald McKayle at the Alvin Ailey American Dance Theater. Bradon joined MMDG in 2000.



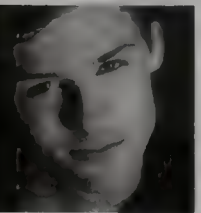
DALLAS MCMURRAY, from El Cerrito, CA, began dancing at age four, studying jazz, tap, and acrobatics with Katie Maltsberger and ballet with Yukiko Sakakura. He received a B.F.A. in dance from the California Institute of the Arts. Dallas performed with the Limón Dance Company as well as in works by Jiri Kylian, Alonzo King, Robert Moses, and Colin Connor. Dallas joined MMDG as an apprentice in 2006 and became a company member in 2007.



AMBER STAR MERKENS is originally from Newport, OR, where she began her dance training with Nancy Mittleman. She received her B.F.A. from the Juilliard School in 1999 and then danced with the Limón Dance Company for two years. She is a recipient of the 2001 Princess Grace Award and has presented her own choreography both in New York and abroad. Amber joined MMDG in 2001.



MAILE OKAMURA is originally from San Diego, CA. She was a member of Boston Ballet II in 1992-93 and Ballet Arizona from 1993-96. She has danced with choreographers Neta Pulvermacher, Zvi Gotheiner, and Gerald Casel, among others. Maile began working with MMDG in 1998 and became a company member in 2001.



WILLIAM SMITH III grew up in Fredericksburg, VA, and attended George Mason University under a full academic and dance talent scholarship. Billy graduated *magna cum laude* in 2007 and received achievement awards in Performance, Choreography, and Academic Endeavors. While at George Mason, he performed works of Mark Morris, Paul Taylor, Lar Lubovitch, Doug Varone, Daniel Ezralow, Larry Keigwin, Susan Marshall, and Susan Shields. Billy's own piece, *3-Way Stop*, was selected to open the 2006 American College Dance Festival Gala at Ohio State University, and his original choreography for a production of *Bye Bye Birdie* garnered much critical praise. Billy is also an actor whose regional theater credits include Tulsa in *Gypsy*, Mr. Mistoffelees in *CATS*, and Dream Curly in *Oklahoma!* Since May 2007 he has spent his time traveling the world as a member of Parsons Dance.



NOAH VINSON received his B.A. in Dance from Columbia College Chicago, where he worked with Shirley Mordine, Jan Erkert, and Brian Jeffrey. In New York, he has danced with Teri and Oliver Steele and the Kevin Wynn Collection. He began working with MMDG in 2002 and became a company member in 2004.



JENN WEDDEL received her early training from Boulder Ballet Company near where she grew up in Longmont, CO. She holds a B.F.A. from Southern Methodist University and also studied at Boston Conservatory, Colorado University, and the Laban Center, London. Since moving to New York in 2001, Ms. Weddel has created and performed with RedWall Dance Theater, Sue Bernhard Danceworks, Vencel Dance Trio, Rocha Dance Theater, TEA Dance Company, and with various choreographers including Alan Danielson and Ella Ben-Aharon. Ms. Weddel performed with MMDG as an apprentice in 2006 and became a company member in 2007.



JULIE WORDEN graduated from the North Carolina School of the Arts and joined MMDG in 1994.



MICHELLE YARD was born in Brooklyn, NY, and began her professional dance training at the New York City High School of the Performing Arts. Upon graduation she received the Helen Tamiris and B'nai Brith awards. For three years she was a scholarship student at the Alvin Ailey Dance Center, and attended New York University's Tisch School of the Arts, where she graduated with a B.F.A. Michelle joined MMDG in 1997.

Thanks to Maxine Morris.

Sincerest thanks to all the dancers for their dedication, commitment, and incalculable contribution to the work.

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Executive Director Nancy Umanoff

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Wardrobe Supervisor Jennifer Perry

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Hilot Therapist Jeffrey Cohen

Physical Therapist Marshall Hagins, PT, Ph.D.



Monday, July 5, 2pm

Florence Gould Auditorium, Seiji Ozawa Hall

THE PHYLLIS AND LEE COFFEY MEMORIAL CONCERT

TANGLEWOOD MUSIC CENTER ORCHESTRA

RAFAEL FRÜHBECK DE BURGOS conducting

(Falla, Albéniz, Debussy)

CHRISTIAN MACELARU (TMC Conducting Fellow) conducting

(Rimsky-Korsakov)

FALLA

Suite from "El amor brujo"

Introduction and Scene—The Gypsies (Evening)—

The Homecomer—Dance of Terror—

The Magic Circle (Narrative of the Fisherman)—

Midnight (Sorceries)—Ritual Dance of Fire (to Dispel

Evil Spirits)—Pantomime—Dance of the Game of Love—

Finale (Morning Chimes)

ALBÉNIZ

"Córdoba," from "Cantos de España" (orch. Frühbeck)

"Granada," from "Suite Española" (orch. Frühbeck)

"El Corpus en Sevilla," from "Ibérica" (orch. Arbós)

{ I n t e r m i s s i o n }

RIMSKY-KORSAKOV

"Capriccio espagnol," Opus 34

Alborada

Variations

Alborada

Scene and Gypsy Song

Fandango asturiano

DEBUSSY

"La Mer," Three symphonic sketches

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NOTES ON THE PROGRAM



Manuel de Falla (1876-1946)

Suite from "El amor brujo"

Andalusian composer Manuel de Falla's contribution to Spanish classical music is perhaps more significant than any composer's before or since. When he began writing his mature pieces in the early twentieth century, the most accomplished composers

of Spanish-tinged music all had been foreigners—Debussy, Ravel, Liszt, and Rimsky-Korsakov, among others. Like many other composers interested in writing nationalistic music, Falla sought a more genuine idiom by studying and assimilating the folk music of his homeland, incorporating traditional elements into his compositions to create authentic-sounding yet original works.

El amor brujo ("Love, the Magician"), a piece that the composer arranged into three different versions between 1914 and 1925, tells the story of a gypsy who falls for a young man but must use ritual and magic to banish the jealous spirit of her dead husband before she can be free to pursue her new

love. The present selection includes most of Falla's second version of the score (completed in 1916 for mezzo-soprano and orchestra), omitting two movements and all of the sung text. Though lessening the dramatic narrative, this purely orchestral version heightens the effect of the music, which is rich with orchestral color and pulses with dance-inspired rhythms. The Ritual Fire Dance in particular, an invigorating four-minute symphonic romp, is Falla's most popular and instantly recognizable number and is frequently used as an encore piece.



Isaac Albéniz (1860-1909)

"Córdoba," from *Cantos De España* (orch. Frühbeck)

"Granada," from *Suite Española* (orch. Frühbeck)

"El corpus en Sevilla," from *Iberia* (orch. Arbós)

Catalán composer Isaac Albéniz was one of the most brilliant pianists of his day, and though he gave up concertizing by 1890 to concentrate on composing, his skill as a pianist informed most of his output. Like Ravel's, Albéniz's piano music contains within it an already surpassingly rich textural and harmonic palette, offering a strong

temptation for the would-be orchestrator, and a few well-known orchestrations by Enrique Fernández Arbós, Carlos Surinach, and Rafael Frühbeck de Burgos have found a place in the orchestral repertoire. Frühbeck orchestrated seven of the pieces from Albéniz's *Suite española* in the mid-1960s, but to keep the travelogue within Spain itself he replaced the "Cuba" movement with "Córdoba" from the later *Cantos de España*. He employed a Ravel-sized ensemble for his coloristic translations—similar to the orchestra called for by Arbós for his early-20th-century *Iberia* arrangements.

"Córdoba" takes its name from the Andalusian city. After an introspective opening, stopped horns (evoking bells) introduce a chant-like, archaic hymn leading to a lilting, dancing tune in 3/4 time with castanets keeping the beat. Quick arpeggios in the accompaniment mimic flamenco guitar (harp, abetted by castanets). The chant melody briefly interrupts the dance, which returns in a concluding coda.

"Granada" (another Andalusian city), from *Suite española*, is a sweet *serenata*, or night-piece. The melodies in the flutes have a slightly exotic, ornamented quality redolent of Arab-influenced Andalusia. Listen also for the call-and-response between strings and brass.

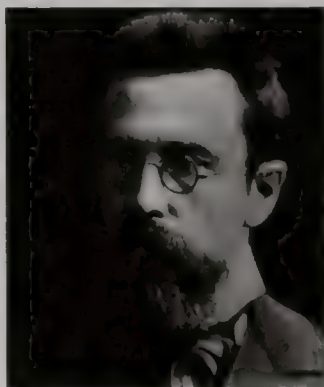
"El Corpus en Sevilla," the third piece in Book I of *Iberia*, is an impression of the June Corpus Christi festival in Seville, during which the effigy of Christ is carried in procession through the streets. The piece begins as a march, gradually becoming less rhythmically strict. A lament song or *saeta* forms the middle part of the piece. The march returns until night calmly falls over the scene.



Nikolai Rimsky-Korsakov (1844-1908)

"Capriccio espagnol," Opus 34

Nicolai Rimsky-Korsakov—who never heard an orchestra until age twelve, originally pursued a career in the navy, and was largely self-educated as a musician and composer—was one of history's most innate orchestrators and taught virtually every significant Russian composer of the first half of the twentieth century. *Capriccio espagnol*, a five-movement suite based on Spanish folk songs, is a dazzling example of Rimsky-



Korsakov's orchestral mastery; with its surging rhythms and sun-drenched radiance, few works can match it for sheer exhilaration and *joie de vivre*.

The composer chafed at his reputation as a brilliant *orchestrator*, however, feeling that it short-changed him as a complete composer. In his autobiography, Rimsky-Korsakov writes of *Capriccio espagnol*:

The opinion formed by both critics and the public, that the *Capriccio* is a *magnificently orchestrated piece*—is wrong. The *Capriccio* is a brilliant *composition for the orchestra*. The change of timbres, the felicitous choice of melodic designs and figuration patterns, exactly suiting each kind of instrument, brief virtuoso cadenzas for instruments solo, the rhythm of the percussion

instruments, etc., constitute here the very *essence* of the composition and not its garb or orchestration.

There is truth to his less-than-modest argument, and the piece does have abundant merits outside its scoring. The pacing is impeccable, never dallying too long on a single idea yet never feeling perfunctory. The intricate dynamic layering creates a constantly evolving dramatic tension, and the subtle variation of melodies allows for significant repetition without becoming tedious. More than anything, though, this music is pure fun; Rimsky-Korsakov freely admitted that "the *Capriccio* is undoubtedly a purely external piece." Luckily, solemn profundity is not the only path to musical greatness.

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Claude Debussy (1862-1918)

"La Mer," Three symphonic sketches



Of the countless musical works designed to depict aspects of nature, Debussy's *La Mer* is notable for its singular blend of majesty and mystery, capturing over the course of its three movements both the humbling enormity of the open sea and the gentle bustling of its minutiae. Composed largely in landlocked Burgundy between 1903 and 1905, *La Mer* did not exactly emerge dripping with the salty spray of the ocean; Debussy wrote that he instead drew upon "innumerable memories" of the sea from his summers in Cannes as a child, memories that "are worth more than a reality, which, charming as it may be, tends to weigh too heavily on the imagination." Like all of Debussy's work, *La Mer* certainly suffers no encumbrance of imagination.

Though Debussy resented the comparison of his music to the Impressionist painters, *La Mer* is impressionistic in the most basic sense—it relies on no specific scenario or program to structure the music and offers a swirling nebula of musical ideas rather than a single, cohesive narrative. Debussy's ocean is a primordial, starkly elemental place. There is no human element—no noise of boat, ship, or swimmer—and no distinctive sound of birdsong or other wildlife. Debussy gives us water, wind, and waves, sunlight and darkness, and nothing more.

Notes by JAY GOODWIN (Falla, Rimsky-Korsakov, Debussy)
and ROBERT KIRZINGER (Albéniz)

Currently on the editorial staff of Carnegie Hall, New York-based annotator Jay Goodwin was the Tanglewood Music Center Publications Fellow in 2009.

Composer/annotator Robert Kirzinger is Assistant Director of Program Publications of the Boston Symphony Orchestra.



Artists

Rafael Frühbeck de Burgos



Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. Currently chief conductor and artistic director of the Dresden Philharmonic, he has served as general music director of the Rundfunkorchester (Radio Orchestra) Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of Deutsche Oper Berlin, the Vienna Symphony, Orchestra Sinfonica Nazionale della RAI Turin, Bilbao Orchestra, Spanish National Orchestra, Düsseldorf Symphony Orchestra, and Montreal Symphony Orchestra. For many seasons he was also principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo, and in 1998 he was named emeritus conductor of the Spanish National Orchestra.

Maestro Frühbeck returns to North America each season as guest conductor for the Philadelphia Orchestra, and for the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood. In 2009-10 he also conducts the Chicago Symphony, the National Symphony Orchestra in Washington, D.C., the Los Angeles Philharmonic, and Toronto Symphony. North American engagements in 2008-09 also included the New York Philharmonic, Pittsburgh Symphony, Cincinnati Symphony, Detroit Symphony, and Puerto Rico Symphony Orchestra. In spring 2008 he led the Pittsburgh

Symphony Orchestra on a six-city tour across Spain and toured the United States with the Dresden Philharmonic. In addition, he is a regular guest with most of the major European ensembles, including the Philharmonia of London, the Berlin, Munich, and Hamburg philharmonic orchestras, various German radio orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia of London, the London Symphony, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He toured North America with the Vienna Symphony in three different seasons and has led the Spanish National Orchestra on two tours of the United States. A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the Jacinto Guerrero Prize, which he received in 1997 from the Queen of Spain. He has recorded extensively for EMI, Decca, Deutsche Grammophon, Columbia (Spain), and Orfeo, including acclaimed releases of Mendelssohn's *Elijah* and *St. Paul*, Mozart's Requiem, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla. Rafael Frühbeck de Burgos made his Boston Symphony debut in January 1971. Since an August 2000 appearance at Tanglewood, he has been a frequent guest leading the BSO in a wide range of repertoire both at Symphony Hall and at Tanglewood, where he also conducts the Tanglewood Music Center Orchestra. This coming weekend he leads the Boston Symphony Orchestra in two concerts: an all-Beethoven program on July 10 with pianist Gerhard Oppitz, and a program of Mozart and Strauss on July 11 with violinist Pinchas Zukerman.

Cristian Macelaru

The Romanian conductor Christian Macelaru is also a violinist and composer whose accomplishments demonstrate his impressive capabilities as a multi-dimensional musician. After attending the Aspen Music Festival and studying conducting under



David Zinman in 2008 and 2009, he currently serves on the conducting staff of the Shepherd School of Music at Rice University. Most recently, Mr. Macelaru was invited by the Philadelphia Orchestra to take over responsibilities as their cover conductor. A participant in the prestigious Malko and Donatella Flick International conducting competitions, he was also invited to conduct the Pittsburgh Symphony in their search for an assistant conductor. In 2010, Mr. Macelaru has served as assistant conductor for the Dallas Opera, where he worked on Puccini's *Madama Butterfly* and the world premiere of Jake Heggie's *Moby Dick*. In 2008, Mr. Macelaru completed a master of music degree in conducting with Larry Rachleff at Rice University's Shepherd School of Music.

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Tuesday, July 6, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

EMERSON STRING QUARTET

EUGENE DRUCKER, violin (1st violin in K.581)
PHILIP SETZER, violin (1st violin in K.405 and K.465)
LAWRENCE DUTTON, viola
DAVID FINCKEL, cello
with DAVID SHIFRIN, clarinet

MOZART

Fugues from J.S. Bach's "The Well-tempered Clavier,"
Book II, arranged by Mozart for string quartet, K.405
Fuga II a 4 voci, BWV 871
Fuga V a 4 voci, BWV 874
Fuga VII a 4 voci, BWV 876
Fuga VIII a 4 voci, BWV 877
Fuga IX a 4 voci, BWV 878

MOZART

String Quartet No. 19 in C, K.465, "Dissonance"
Adagio—Allegro
Andante cantabile
Menuetto: Allegretto
Molto allegro

{ I n t e r m i s s i o n }

MOZART

Quintet in A for clarinet, two violins, viola, and cello, K.581
Allegro
Larghetto
Menuetto; Trio I; Trio II
Allegretto con Variazioni



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NOTES ON THE PROGRAM



Wolfgang Amadè Mozart (1756-1791)

Fugues from J.S. Bach's "The Well-tempered Clavier," Book II, arranged by Mozart for string quartet, K.405

Thomas Attwood, a student of Mozart, noted that the score of Bach's *Well-tempered Clavier* was always open on Mozart's pianoforte when he went to visit Mozart for lessons. Neither Mozart nor his contemporaries played the music of Bach in performance frequently, but Mozart became, nevertheless, very interested in fugues and in learning the techniques Bach (1685-1750) had used. It is known that Mozart's wife

Constanze had a particular interest in fugues, and that Mozart observed that she "absolutely fell in love with them." At that time, Mozart noted, too, that Constanze would "listen to nothing but fugues."

It may have been at Baron van Swieten's suggestion that Mozart arranged five of the keyboard fugues from Book II of *The Well-Tempered Clavier*: BWV 871, WTC II/2, in C minor; BWV 874, WTC II/5, in D; BWV 876, WTC II/7, in E-flat; BWV 877, WTC II/8, in D minor (transposed from Bach's original D-sharp minor); and BWV 878, WTC II/9, in E. Mozart mentions both the fugues and Baron van Swieten in a letter to his father of April 10, 1782: "I go



J.S. Bach

every Sunday at twelve o'clock to the Baron van Swieten, where nothing is played but Handel and Bach. I am collecting at the moment the fugues of Bach—not only of [Johann] Sebastian, but also of [Carl Philipp] Emanuel and [Wilhelm] Friedemann." Van Swieten, who had served as a diplomat from Vienna to Berlin, encountered the music of J.S. Bach and Handel in Berlin, when it was still almost unknown in Vienna. When the Baron returned to Vienna, he held weekly house



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concerts, where Mozart was a regular, at which he displayed great enthusiasm for polyphonic music.

Mozart's so-called "arrangement" of the five fugues for string quartet is really more of a transcription than an arrangement; he makes only minor alterations in texture and voice-leading. In addition to creating this "arrangement," Mozart "arranged" various other preludes and fugues by J.S., C.P.E., and Wilhelm Friedemann Bach for both string trio and quartet. These exercises served as a tool for Mozart to enhance his skill in counterpoint, prompting him to compose his own fugues. Mozart's fugues served in at least a small way to introduce the Bachian fugue to the Viennese audience of this later generation.

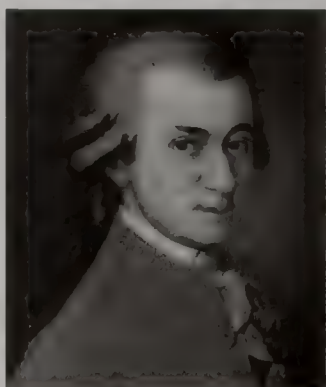
SUSAN HALPERN

Susan Halpern writes program notes for venues including Carnegie Hall and the Kimmel Center in Philadelphia, as well as for many chamber music series and orchestras throughout the country. Program note ©2010 Susan Halpern.



Wolfgang Amadè Mozart

Quartet No. 19 in C, K.465, "Dissonance"



In 1781 Haydn composed six string quartets, published the following year as Opus 33, which he cheerfully asserted were in an entirely new style. The works were instantly popular; they have marked, for some critics, the real beginning of the mature Classical era. Few composers had the genius to challenge Haydn's supremacy in the field of the string quartet. One who did, though, almost certainly learned his craft

from the ever-growing series of masterpieces coming from Haydn's pen. Wolfgang Mozart met Haydn for the first time in December 1781 (though he had already known and loved Haydn's music for years). A close friendship formed immediately, ending only with Mozart's premature death ten years later. Each profoundly admired the other. By the end of 1782, Mozart began to demonstrate his veneration for Haydn in his G major quartet, K.384, which represented a marked advance over his earlier chamber works. The following April, Mozart wrote to the Parisian publisher Joseph Sieber *père*, to offer him a set of three piano concertos. He remarked in passing, "Since I wrote those piano concertos, I have been composing six quartets...." His remark comes as a surprise, since he had as yet completed just one quartet

and would not finish the entire set until January 1785. But his reference to six quartets suggests that he wanted to turn out a full set, just as Haydn had done, in the then-standard grouping of six works to make up a full opus.

At some point during composition of the set, Mozart evidently decided to dedicate them to Haydn, but he waited until the work was complete before making any of the six quartets public. He completed the last two—one in A major (K.464), and one in C major (K.465)—just four days apart, on January 10 and 14, 1785. On January 15 he performed the quartets (possibly only the first three of the set) before Haydn and a few friends. On February 12, Mozart's father Leopold was visiting from Salzburg. Haydn came to call at Mozart's lodgings, where he heard again the last three of the quartets. On that evening Haydn made his famous and generous tribute (proudly recorded by Leopold in a letter to his wife), "I tell you before God, as I am an honest man, that your son is the greatest composer whom I know personally or by name; he has taste, and over and above that the greatest knowledge of the science of composition."

The published edition bears Mozart's homage to Haydn, whom he addresses as "O

great man and my dearest friend," offering him "these six children of mine...the fruit of long and laborious endeavor." This is a far cry from our usual image of Mozart as the fluent natural genius turning out masterpieces almost as fast as he can write them down, but the manuscripts reveal that he indeed put hard work into these pieces, with many false starts and second thoughts. It took him a long time to absorb the lesson of Haydn's Opus 33—the relaxed conversational air that conceals a remarkably taut structure, and the simultaneous elaboration of four parts, none of which can dominate or drop out for long.

The last of the six "Haydn" Quartets has always attracted the most attention because of its daring Adagio introduction, filled with unexpected dissonances and cross-relations. These twenty-two measures have given the entire work its epithet of *Dissonance*. The Adagio's harmonic mystifications build suspense so that the sunny arrival of C major has a positively cathartic effect. The Allegro does not entirely dispel the mysteries, for all its energy and wit. The echoes of that slow introduction linger in the ear to be revived at once when Mozart brings in for a moment unexpected chromaticism or wide-ranging modulations, as in the remarkable development and even during the recapitulation. The Andante cantabile throbs with tension squeezed out of the obstinate development of a tiny four-note figure echoed persistently between first violin and cello as the outline climbs through nearly two octaves and subsides with ravishing grace in the coda. The Menuetto is a fairly bumptious dance with chromatic touches of melody; these take on a more expressive significance in the yearning Trio. The finale takes its principal character from the two eighth-note pickups to the main theme; this gesture generates a whole range of cheerful tunes presented with endless contrapuntal resource and harmonic surprise.

STEVEN LEDBETTER

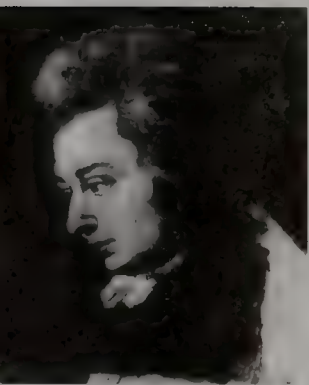
Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Wolfgang Amadè Mozart

Clarinet Quintet in A, K.581

It was for Anton Stadler (1753-1812) that Mozart wrote his Quintet in A for clarinet and strings, as well as his Clarinet Concerto (K.622) in the same key, and the clarinet and basset horn solos in his opera *La clemenza di Tito*. Stadler—a member of Mozart's circle of friends, and, like the composer, a Freemason—was renowned for his playing of both the clarinet and the basset horn, a lower-range cousin of the clarinet somewhat similar in tone and shape to the modern bass clarinet. He was regarded particularly for his playing in the clarinet's low register (the so-called *chalumeau* register), which he augmented by devising a downward extension for his instrument. In 1781, Stadler and his brother (who also played clarinet and basset horn) were both employed in the Vienna court orchestra. "Stadler's Quintet," as Mozart himself called it, is dated September 29, 1789 (two years before the composer's death), in Mozart's own catalogue of his works. Stadler participated in the premiere that December 22 at the Burgtheater in Vienna, in a Christmas concert given by the Vienna Society of Musicians.

In this piece, Mozart shows himself as ideally attuned to the clarinet's sound (less physically tangible and somehow more disembodied than, say, the flute's or oboe's)



and to the clarinetist's seemingly uncanny ability to engender sound from silence. The emotional affect and depth of this prevailingly soft-spoken work are fully apparent throughout the course of all four movements. Strings are muted for the long-breathed Larghetto, after which we get a minuet with two Trios. The first Trio is for strings alone (reminding us, should we need reminding, what equal and active participants the strings are throughout this piece); the second clothes the clarinet in rustic garb. For the finale, Mozart writes a theme and variations in which he fashions his variations as much on the purely expressive potential of the Allegretto theme as on its contours, rhythms, and harmonies. Following the minor-mode third variation and quicker-moving fourth, a gentle Adagio recalls the mood of the second-movement Larghetto; and then, to close the work, an Allegro coda strikes a perfect balance between eloquence and speed. In his classic *Mozart: His Character, His Work*, Alfred Einstein writes that "The key of A major is for Mozart the key of many colors. It has the transparency of a stained glass window." Surely we get something of that here, in music that, even as it defies words, simultaneously confirms Mozart's genius at its most subtle, disarming, and profound.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.



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commitment that it has demonstrated since its formation in 1976. The group's 2009-10 season includes more than ninety engagements worldwide, with concerts in London at Queen Elizabeth Hall in the South Bank Centre and Wigmore Hall, in Prague, and at the Edinburgh International Festival; tour performances in Spain, Germany, Italy, Switzerland, Austria, and France; and a rare tour of Asia with performances in Seoul, Tokyo, Hong Kong, and Taipei. North American engagements are highlighted by a three-concert series entitled "Adventures in Bohemia" in Lincoln Center's Alice Tully Hall. A correlated three-CD set on Deutsche Grammophon of Dvořák's late quartets, *Cypresses*, and the viola quintet will be released this year. Additional concerts take them to Philadelphia, New Orleans, San Diego, Boston, Pittsburgh, Seattle, Houston, Salt Lake City, Calgary, Toronto, and Vancouver, among others. The group continues its residency at the Smithsonian Institution in Washington, D.C. (its thirtieth sold-out season). In 2006-07 the Emerson Quartet marked its "30/20 Anniversary Season," celebrating thirty years of quartet activity and twenty of exclusivity with Deutsche Grammophon (which released the three Brahms string quartets and the piano quintet with Leon Fleisher). Carnegie Hall honored the quartet with a nine-concert "Perspectives" series, juxtaposing Beethoven's quartet repertoire with notable compositions spanning three centuries. Other noteworthy performances were a Shostakovich cycle at Washington's Kennedy Center and two extensive European tours. In June 2007 DG and iTunes offered an exclusive three-disc retrospective of the Emerson featuring recordings and personal interviews. Since joining Stony Brook University as quartet-in-residence in 2002, the Emerson has conducted three International Chamber Music Workshops there, in June 2004, 2006, and 2008. The group also performs several concerts during the year at Stony Brook's Staller Center for the Arts, and continues its educational affiliation with Carnegie Hall.

The Emerson Quartet was named "Ensemble of the Year" by *Musical America* in 2000 and in March 2004 became the eighteenth recipient of the Avery Fisher Prize—a first for a chamber ensemble. Dedicated to the performance of classical repertoire, the Emerson String Quartet also has a strong commitment to the commissioning and performance of 20th- and 21st-century music. Important commissions and premieres include compositions by Pierre Jalbert, Lawrence Dillon, Bright Sheng, Kaija Saariaho, Nicholas Maw, André Previn, Joan Tower, Ellen Taaffe Zwillich, Edgar Meyer, Ned Rorem, Paul Epstein, Wolfgang Rihm, Richard Wernick, Richard Danielpour, John Harbison, Gunther Schuller, George Tsontakis, Maurice Wright, Ronald Caltabiano, and Mario Davidovsky. The group has performed numerous benefit concerts for causes ranging from nuclear disarmament to campaigns against AIDS, world hunger, and children's diseases. The quartet members were honored by the Governor of Connecticut for their outstanding cultural contributions to the state and in 1994 received the Uni-

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versity Medal for Distinguished Service from the University of Hartford, where they were quartet-in-residence for two decades until 2002. In 1995 each member was awarded an honorary doctoral degree by Vermont's Middlebury College. They have also received a Smithsonian Award from the Smithsonian Institution. In 2006 the quartet received an honorary doctorate from Wooster College, where it has performed frequently; in 2009 it received the same honor from Bard College. To mark its 25th Anniversary Season, the Emerson Quartet compiled a commemorative book entitled *Converging Lines*. Formed in 1976, the bicentennial year of the United States, the Emerson String Quartet took its name from the great American poet and philosopher Ralph Waldo Emerson. Violinist Eugene Drucker and Philip Setzer alternate in the first chair position and are joined by violist Lawrence Dutton and cellist David Finckel.

David Shifrin



One of only two wind players to have been awarded the Avery Fisher Prize, David Shifrin is in constant demand as an orchestral soloist, recitalist, and chamber music collaborator. He has appeared with the Philadelphia and Minnesota orchestras and the Dallas, Seattle, Houston, Milwaukee, Detroit, and Denver symphonies, among many others in the United States, and internationally with orchestras in Italy, Switzerland, Germany, Japan, Korea, and Taiwan. In addition, he has served as principal clarinetist with the Cleveland Orchestra, American Symphony Orchestra (under Stokowski), the Honolulu and Dallas symphonies, the Los Angeles Chamber Orchestra, and New York Chamber Symphony. As a recitalist, he has performed in New York at Alice Tully Hall, Weill Recital Hall and Zankel Hall at Carnegie Hall, and the 92nd Street Y, and in Washington, D.C., at the Library of Congress. He collaborates frequently with the Guarneri, Tokyo, and Emerson string quartets, Wynton Marsalis, and pianists Emanuel Ax and André Watts. An artist member of the Chamber Music Society of Lincoln Center since 1989, Mr. Shifrin served as its artistic director from 1992 to 2004. He has toured extensively throughout the U.S. with CMSLC and appeared in several PBS "Live From Lincoln Center" telecasts. Since 1981 he has also been the artistic director of Chamber Music Northwest in Portland, Oregon. On the Yale School of Music faculty since 1987, he was appointed artistic director of the Chamber Music Society of Yale and Yale's annual concert series at Carnegie Hall in September 2008. He has also taught at the Juilliard School, University of Southern California, University of Michigan, Cleveland Institute of Music, and the University of Hawaii. In 2007 he was awarded an honorary professorship at China's Central Conservatory in Beijing. Mr. Shifrin has recorded for Delos, DG, Angel/EMI, Arabesque, BMG, SONY, and CRI, earning three Grammy nominations—for a recording with the Chamber Music Society of Lincoln Center of Debussy's chamber music (Delos), Copland's Clarinet Concerto (Angel/EMI), and Ravel's Introduction and Allegro with Nancy Allen, Ransom Wilson, and the Tokyo String Quartet (Angel/EMI). His Mozart Clarinet Concerto recording with the Mostly Mozart Festival Orchestra, performed in its original version on a basset clarinet, was *Stereo Review's* Record of the Year. His latest recordings include *Shifrin Plays Shifrin* (Aleph Records), featuring clarinet works by Lalo Schifrin, and the multiple CD set *The Music of Ezra Laderman* (Albany). Both the Copland recording and a 2008 recording of Leonard Bernstein's Clarinet Sonata with pianist Anne-Marie McDermott have been released on iTunes via Angel/EMI and Deutsche Grammophon. Mr. Shifrin continues to broaden the repertoire for clarinet and orchestra by commissioning and championing the works of 20th- and 21st-century American composers including, among others, John Adams, Joan Tower, Stephen Albert, Bruce Adolphe, Ezra Laderman, Lalo Schifrin, David Schiff, John Corigliano, Bright Sheng, and Ellen Zwilich. In addition to the Avery Fisher Prize, David Shifrin is the recipient of a Solo Recitalists' Fellowship from the National Endowment for the Arts and the 1998 Distinguished Alumnus Award from the Music Academy of the West.



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CHRISTIAN MACELARU conducting

SCHUBERT

Symphony No. 5 in B-flat, D.485

Allegro

Andante con moto

Menuetto: Allegro molto

Allegro vivace

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The Dinner (Table Music and Dance of the Kitchen Boy)

ALEXANDER PRIOR conducting



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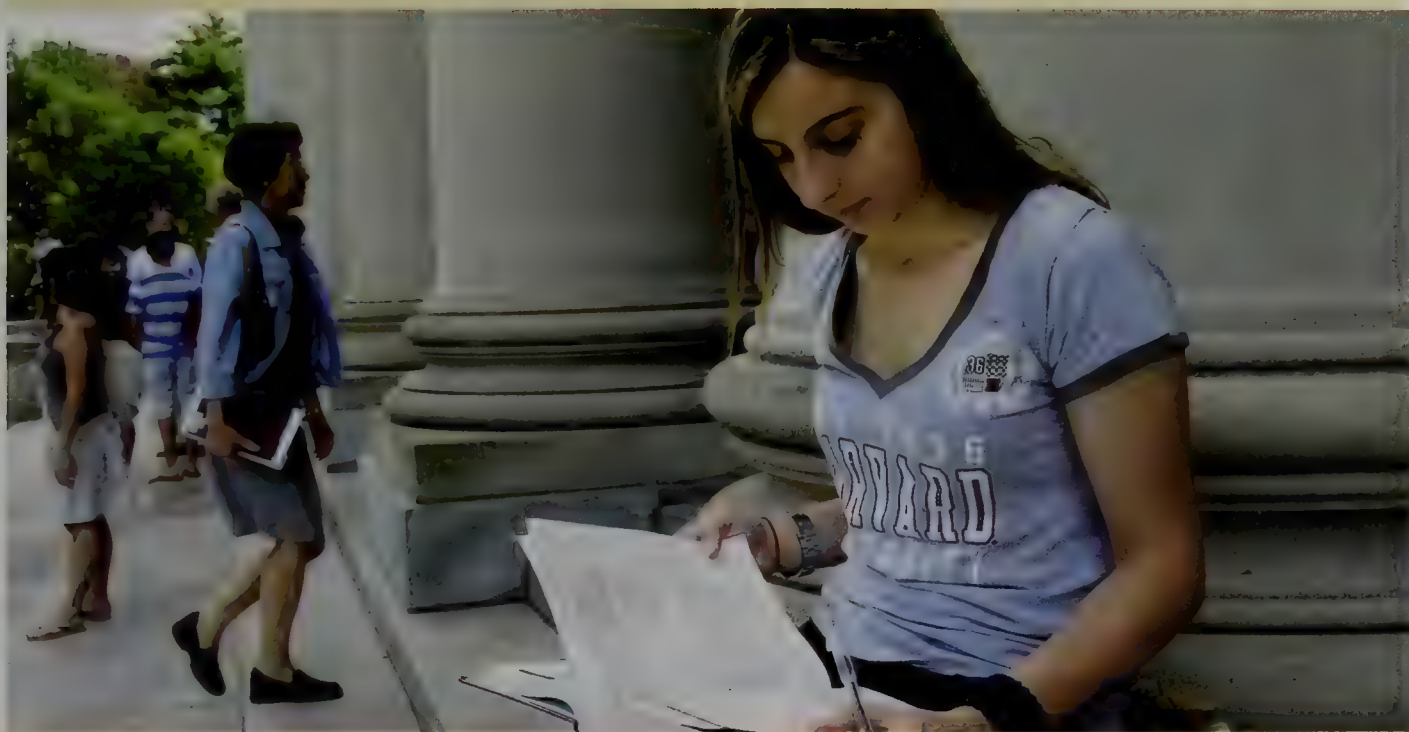
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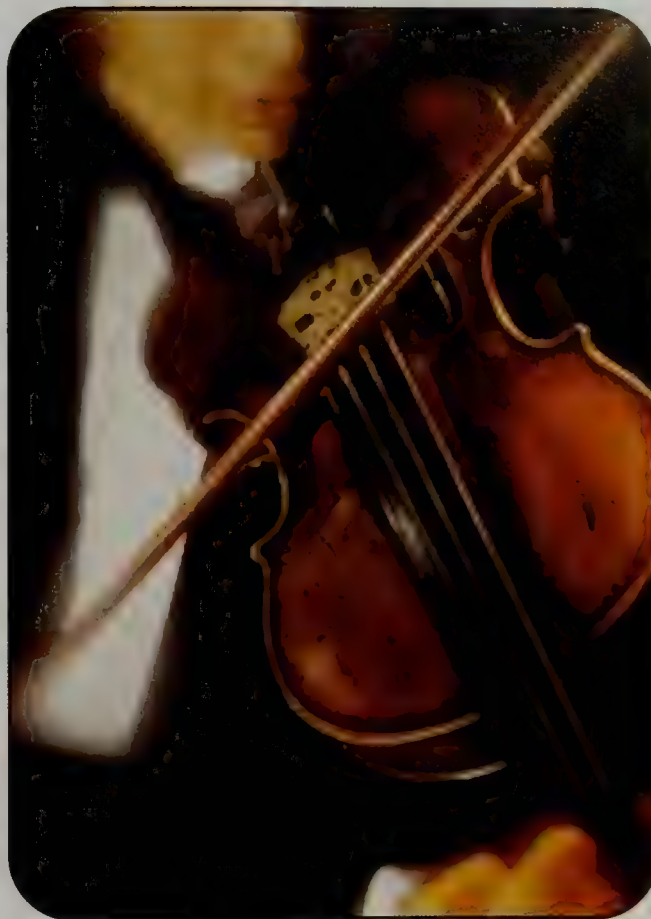
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David Zinman, conductor
Emanuel Ax, piano

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2:30-3:40 pm	SOL GITTLEMAN, University Professor, Tufts
3:40-4:00 pm	Break
4:00-5:10 pm	CATHERINE SANDERSON, Professor of Psychology, Amherst
5:10-5:30 pm	Break
5:30-6:40 pm	CRAIG WRIGHT, Professor of Music, Yale
6:40-8:00 pm	Boxed Dinner, Hawthorne Tent
8:30-10:30 pm	BOSTON SYMPHONY ORCHESTRA Koussevitzky Music Shed

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NOTES ON THE PROGRAM



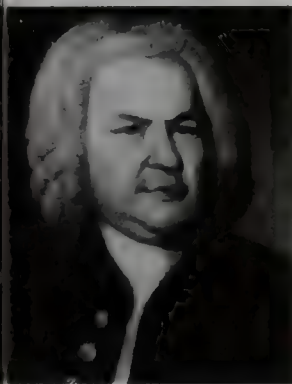
J.S. Bach (1685-1750)

Ricercare from the "Musical Offering," orchestrated by Anton Webern

Like *The Art of Fugue*, Bach's *Musical Offering*—a staggering display of counterpoint—was written late in the composer's life and was created as a kind of testament to the myriad abilities and techniques he had mastered throughout his decades of composition. Bach left the *Musical Offering* in open score, meaning that instrumentation

and dynamics were not specified. The orchestration by Anton Webern (1883-1945) of the intricate six-part Ricercare, then, is not so much an arrangement (which implies a *re*-orchestration) as simply one of the infinite possible realizations of Bach's original. Though Webern's version calls for a large modern orchestra, he insisted that his intent was to get closer to the spirit of Bach rather than the opposite. The textures are for the most part light and clear, emphasizing rather than clouding the ornate interplay of melodic lines, and different instruments frequently pass melodies on to one another after playing only a few notes in a technique known as *Klangfarbenmelodie* ("tone-color melody"), which further contributes to the sense of depth and three-dimensionality. "My orchestration is intended... to reveal

the motivic coherence," Webern wrote. "Beyond that, of course, it is to set the character of the piece as I feel it. What music it is!"



Franz Schubert (1797-1828)

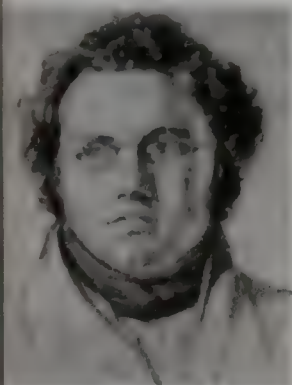
Symphony No. 5 in B-flat, D.485

In 1813, the sixteen-year-old Schubert finished his studies at the Choir School of the Imperial Chapel in Vienna, and having no other way to support himself, reluctantly moved back in with his father, who gave him a job as a teacher at the school he directed. Unfortunately, Schubert had no interest in the profession and was thor-

oughly miserable. Still, he found time to compose and somehow managed to produce nearly 400 works—songs, string quartets, choral pieces, chamber music, and symphonies—in the three years he spent teaching full time.

It took just a few weeks during the summer of 1816 for the prodigious young composer to write his Symphony No. 5, a bracing and impressive youthful work in the style of his heroes, Mozart and Haydn. Schubert made no secret of his influences, choosing instead to call attention to them. The Menuetto, the most immediately striking and darkest movement of the four, is an homage to and a borrowing of Mozart's Menuetto from the Symphony No. 40, and there is a sense about the piece as a whole that it is the product of a

developing composer still searching for his unique symphonic voice. Written as it is for a small orchestra of one flute, two oboes, two bassoons, two horns, and strings, this symphony also does not have the earnest grandeur of his later two masterpieces in the form, the B minor *Unfinished* and the *Great C* major symphony. What it does have, though, is elegance, tranquility, and a level of expert craftsmanship that belies its composer's age, all of which point toward the explosion of his fully mature genius that was soon to come.

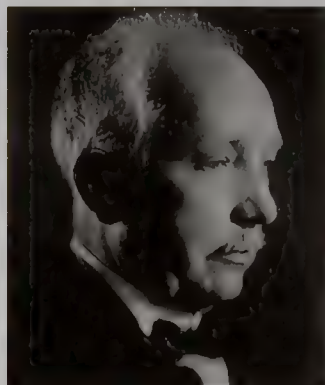




Richard Strauss (1864-1949)

Suite from "Le Bourgeois Gentilhomme" Suite

In 1911, following the magnificent success of their opera *Der Rosenkavalier*, Strauss and librettist Hugo von Hofmannsthal decided to create a hybrid work for the stage based on the legendary 17th-century French playwright Molière's satirical comedy on the subject of social mobility and the new middle class, *Le Bourgeois Gentilhomme*.



By the next year their idea had taken shape, and it comprised two main parts: an adapted version of Molière's play with incidental music by Strauss, and a full-fledged, one-act opera meant as a kind of extravagant play-within-a-play.

It failed spectacularly. The premiere performance in Stuttgart cost a fortune to stage, dragged on for roughly five hours, and frustrated a largely confused audience. In an attempt to rescue their unwieldy creation, Strauss and Hofmannsthal jettisoned Molière's play and wrote a new prelude for the opera, which eventually developed into what we now know as *Ariadne auf Naxos* (to be performed this summer in a Tanglewood Music Center production on August 1, 2, and 4). The music Strauss had written for *Le Bourgeois Gentil-*

homme, however, was far too good to waste, and Strauss elected to abandon the staged drama altogether and arrange his music for the concert hall.

The resulting nine-movement suite demonstrates a composer at the height of his powers and in a playful mood. Despite the lack of actors and staging, this music is so rich with illustrative flourishes that the action can easily be imagined. In the third movement, for example, precise, lighter-than-air runs on the piano evoke the expertly practiced movements of the fencing master; hesitant, markedly more earth-bound imitations of the same music in the strings portray the boorish protagonist's hopeless attempts to emulate his teacher. Similarly eloquent instances are plentiful, but it is the final movement that fully demonstrates Strauss's sense of humor and wit. A depiction of an elaborate feast, the music is filled with jokes and quotations, and each course is portrayed in sound. The first course, salmon from the Rhine, is accompanied by music from Wagner's *Das Rheingold*; the arrival of roast mutton is signaled by the sound of bleating sheep from Strauss's own *Don Quixote*; and when the fowl is served, we hear the joyful chirping of birds from *Der Rosenkavalier*—not to mention the barest glimpse of an avian interpretation of "La donna è mobile" from Verdi's *Rigoletto*. And though it is this work's impish frivolity that makes the first and deepest impression, there is brilliance beneath the surface: it takes genius to make music sound so effortless.

JAY GOODWIN

Currently on the editorial staff of Carnegie Hall, New York-based annotator Jay Goodwin was the Tanglewood Music Center Publications Fellow in 2009.



Artists

Cristian Macelaru



The Romanian conductor Christian Macelaru is also a violinist and composer whose accomplishments demonstrate his impressive capabilities as a multi-dimensional musician. After attending the Aspen Music Festival and studying conducting under David Zinman in 2008 and 2009, he currently serves on the conducting staff of the Shepherd School of Music at Rice University. Most recently, Mr. Macelaru was invited by the Philadelphia Orchestra to take over responsibilities as their cover conductor. A participant in the prestigious Malko and Donatella Flick International conducting competitions, he was also invited to conduct the Pittsburgh Symphony in their search for an assistant conductor. In 2010, Mr. Macelaru has served as assistant conductor for the Dallas Opera, where he worked on Puccini's *Madama Butterfly* and the world premiere of Jake Heggie's *Moby Dick*. In 2008, Mr. Macelaru completed a master of music degree in conducting with Larry Rachleff at Rice University's Shepherd School of Music.

Keitaro Harada



A native of Japan, Keitaro Harada is the inaugural recipient of the James E. Rogers Institute for Orchestral and Opera Conducting Fellowship. His appointments include working with Arizona Opera, the Tucson Symphony, Arizona Symphony, and University Philharmonic Orchestras. He recently served three seasons as assistant conductor of the Macon Symphony Orchestra and was the conductor of Mercer/Macon Symphony Youth Orchestra. Mr. Harada graduated from Interlochen Arts Academy. As a saxophonist, he has performed twice on NPR's classical program "From the Top!" His recording and experience as a saxophonist is featured in a High School textbook, *Music! Its Role and Importance in Our Lives*. Last summer he was apprentice conductor to Lorin Maazel at the inaugural Castle-ton Festival. In September 2009, Mr. Harada was a semi-finalist at the Eduardo Mata International Conducting Competition in Mexico City. On August 4 this summer he will conduct the Tanglewood Music Center's production of Richard Strauss's *Ariadne auf Naxos*. For more information, please visit www.kharada.com.

Alexander Prior



Born in October 1992, Alexander Prior studied at the St. Petersburg State Conservatory with majors in conducting and composition. In the 2009-10 season he served as the assistant to guest conductors at the Seattle Symphony Orchestra, assisting such conductors as Robert Spano, Thomas Dausgaard, Itzhak Perlman, and Ludovic Morlot, among others. Mr. Prior is the recipient of numerous awards, including second prize at the Leeds Conducting Competition at the age of sixteen, and before that the International Prokofiev Composition Competition. He was in the top six in the Mahler Conducting Competition. Recent highlights include conducting the Northern Sinfonia (a re-invitation after a music broadcast by Channel 4 UK); conducting the Royal Philharmonic at The Barbican in London (including music of his own and by John Adams), and several concerts with Seattle Symphony Orchestra. Mr. Prior has led numerous operatic performances in Russia, including *Dido and Aeneas*, *La traviata*, *The Tsar's Bride*, *The Barber of Seville*, and *Eugene Onegin*.

For a complete roster of the Tanglewood Music Center Fellows, see page 19.



Wednesday, July 14, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

BOSTON SYMPHONY CHAMBER PLAYERS

MALCOLM LOWE, violin	ELIZABETH ROWE, flute
HALDAN MARTINSON, violin	JOHN FERRILLO, oboe
STEVEN ANSELL, viola	WILLIAM R. HUDGINS, clarinet
JULES ESKIN, cello	RICHARD SVOBODA, bassoon
EDWIN BARKER, double bass	JAMES SOMMERVILLE, horn

BRAHMS

Quintet in B minor for clarinet and strings, Opus 115

Allegro

Adagio

Andantino

Con moto

Messrs. HUDGINS, LOWE, MARTINSON, ANSELL, and ESKIN

{ I n t e r m i s s i o n }

MOZART

Quartet in F for oboe, violin, viola, and cello, K.370(368b)

Allegro

Adagio

Rondeau. Allegro

Messrs. FERRILLO, LOWE, ANSELL, and ESKIN

VILLA-LOBOS

"Bachianas brasileiras" No. 6, for flute and bassoon

Ária (*chôro*)

Fantasia (Allegro)

Ms. ROWE and Mr. SVOBODA

GANDOLFI

"Plain Song, Fantastic Dances" (2005), for violin, viola, cello, double bass, clarinet, horn, and bassoon

I. St. Botolph's Fantasia

II. Tango Blue

III. Quick Step

Messrs. LOWE, ANSELL, ESKIN, BARKER, HUDGINS, SVOBODA, and SOMMERVILLE

NOTES ON THE PROGRAM

Johannes Brahms (1833-1897)

Quintet in B minor for clarinet and strings, Opus 115

One hears in the B minor Clarinet Quintet of Johannes Brahms so much that characterizes his greatest music: in its absorbingly romantic idiom; in its motivically based construction and contrapuntal ingenuity; in the composer's exploitation and contrast of major- and minor-mode colorations both within and across movements; in his canny treatment of musical form. Yet beyond that, one comes to a particularly

human understanding and love for the piece through an appreciation of its place in Brahms's career: it is a work filled with life's wisdom, a truly autumnal work dating from what has been called the Indian summer of the composer's life.



By late 1890 Brahms had given up plans for a fifth symphony. "I have worked enough," he observed around this time. "Now let the young people take over." And as he wrote to his publisher when sending a revised ending for the G major string quintet composed that year: "With this note you can take leave of my music, for it is high time to stop." But then, in March 1891, on a visit to the German town of Meiningen—whose orchestra he had often used to try out new works, and which had played the premiere of his Fourth Symphony in October 1885—Brahms met the clarinetist Richard Mühlfeld, who was admired particularly for the limpid, graceful quality of his playing. Mühlfeld's performances of a Weber clarinet concerto and of Mozart's Clarinet Quintet (itself inspired a century earlier by another clarinetist, Anton Stadler, of the Vienna court orchestra) moved Brahms to further composition. On July 12, 1891, he wrote to a friend that the A minor trio for clarinet, cello, and piano was ready for the copyist. Then, on July 24, he wrote to the same friend that the trio was "twin to a much bigger lot of foolishness"—the Clarinet Quintet. The two works were premiered together, at a private performance in Meiningen on November 24, 1891, with Brahms's friend, Joseph Joachim, as first violinist in the quintet. At Joachim's instigation both works received their public premiere a week later, at a concert of Joachim's in Berlin on December 1, the quintet being particularly well received. The quintet was printed in March 1892; its immediate popularity was reflected by the appearance not long after of versions arranged for piano four-hands, as a sonata for violin and piano, and as a sonata for clarinet and piano.

The music itself requires little further comment, except to state how consistently and wonderfully the clarinet's mellow timbre, especially in connection with the home key's minor mode, conveys and supports the elegiac, valedictory quality of the whole; how the slow movement in its middle section brings a characteristically Brahmsian gloss on gypsy music; how the third movement offers another of those characterful intermezzos preferred by Brahms to the more usual scherzo (here an initial Andantino yields to a quick-moving Presto variant, "*ma con sentimento*"—"but with senti-

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ment”), and how the fourth movement, structured as variations on a theme, proves so winsomely improvisatory in character that the reappearance, at the end, of the opening movement’s main theme sounds not only convincing, but inevitable.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra



Wolfgang Amadè Mozart (1756-1791)

Quartet in F for oboe, violin, viola, and cello, K.370(368b)



Mozart composed his F major Quartet for Oboe and Strings in early 1781 in Munich, where he was busy finishing up his opera *Idomeneo*; he wrote the quartet for the oboist Friedrich Ramm (1744-1811[?]), who had become a member of the Mannheim court orchestra at fourteen. In 1777, when Mozart first encountered him at Mann-

heim, Ramm was already using the composer’s Oboe Concerto as something of a calling card; according to a letter of Mozart’s, he played the concerto five times in Mannheim in 1778. That same year, Ramm and other members of the Mannheim court orchestra relocated to Munich, where Mozart later encountered him in 1781 and wrote the Oboe Quartet. In letters to his father Leopold, Mozart praised the oboist particularly for his “pleasingly pure tone” as well as for his “decent, cheerful, and honest” character.

Throughout the Oboe Quartet, which moves from an opening Allegro to central slow movement to closing rondo (here “rondeau”), Mozart is at his most typically inventive, making every moment of the music “speak” (whether in slow- or quick-moving passages) and fully exploiting the particular timbre, range, and character of the featured wind instrument. Particularly worth noting in the piece is its deeply expressive, aria-like Adagio in D minor—just thirty-seven measures long, but clearly more than enough to display the extraordinary communicative depth for which Friedrich Ramm was famed: “no one has yet been able to approach him in beauty, roundness, softness, and trueness of tone,” observed one contemporary account. Also worthy of comment are the first-movement passage, early on, in which the violin’s statement of the main theme provides a springboard for the oboe to jump to its topmost range (a passage with no parallel in the recapitulation); the quietly restrained opening gesture (already implicit in the exposition) of that same movement’s development section; the harmonic feints also to be found in the first-movement development; and the final movement’s startling central episode in which the oboe seems almost to run rampant in cut time against the continuing 6/8 of the strings before finally realigning itself with its cohorts.

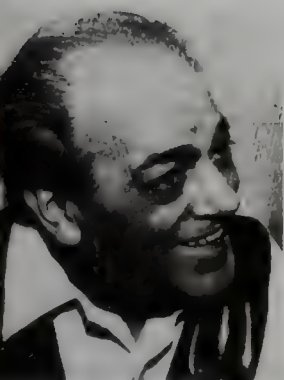
MARC MANDEL



Heitor Villa-Lobos (1887-1959)

“Bachianas brasileiras” No. 6, for flute and bassoon

One of the most exceptional and unique of South American composers in the twentieth century was the Brazilian Heitor Villa-Lobos. Villa-Lobos learned cello from his father and made his living playing in cafés. He later entered the National Institute of Music in Rio de Janeiro, but was largely self-taught as a composer. His interest in folk music led him out into the Brazilian hinterlands, where from 1905 to 1912 he traveled collecting folk and Indian music. Rio, a fairly sophisticated city



with a large population of Europeans, witnessed a concert of Villa-Lobos's work in 1915; he met Artur Rubinstein, and traveled finally to Paris only in 1923. Though he remained a prolific composer, he also became deeply involved in music education, eventually founding a conservatory (1942) and the Brazilian Academy of Music (1945), which he headed until his death.

Villa-Lobos composed more than 2000 pieces in all genres, including three finished operas, twelve symphonies, seventeen string quartets, songs, choral music, piano pieces, and much else (including an invaluable set of guitar etudes). The *Bachianas brasileiras* are a loose collection of nine pieces for a wide variety of forces that bring together two central concerns of his compositional approach: Bach, and indigenous Brazilian music. The first, written in 1930, was for "at least" eight cellos; others include works for orchestra (Nos. 2, 7, and 8), chorus and string orchestra (No. 9), piano and orchestra (No. 3), eight cellos and soprano (No. 5), solo piano (No. 4, later orchestrated), and the present work for flute and bassoon. In these works Villa-Lobos juxtaposes movements alluding to Bach-style form and counterpoint with movements of characteristically Brazilian character. In No. 6 the *Ária* takes on the Brazilian idea of *chôro*, which is really a loose idea of Brazilian popular street music rather than a rigorous form. The second movement—the "Bach" movement—is more chromatic, with less of a folk-music flavor, but both are on the fast side and feature sinuous lines for each instrument. The high-low contrast and difference in timbres keeps the duo separate even as these lines intertwine.

ROBERT KIRZINGER

Composer/annotator Robert Kirzinger is Assistant Director of Program Publications of the Boston Symphony Orchestra.



Michael Gandolfi (b.1958) "Plain Song, Fantastic Dances" (2005)



The expansive musical interests of Michael Gandolfi encompass not only contemporary concert music, but also the jazz, blues, and rock genres by which route he came to music as a guitar player. As a Tanglewood Music Center Fellow in 1986, he got to know the conductor Oliver Knussen, whose championing of Gandolfi's music did much to elevate the young composer's reputation. Gandolfi later returned to Tanglewood as a new-music electric guitarist and ultimately joined the composition faculty in 1998. In August 2004 his *Impressions from "The Garden of Cosmic Speculation,"* commissioned by the Tanglewood Music Center, was premiered by the TMC Orchestra; it was also performed by the Boston Symphony Orchestra. He expanded that piece, now called more simply *The Garden of Cosmic Speculation*, for the Atlanta Symphony Orchestra in spring 2007. A further large-scale work for the Atlanta Symphony is his chorus-and-orchestra piece *QED: Engaging Richard Feynman*, premiered in June 2010. He has also written music for such groups as Speculum Musicae, the Orpheus Chamber Orchestra, and the Boston Modern Orchestra Project, which released an all-Gandolfi CD in 2009.

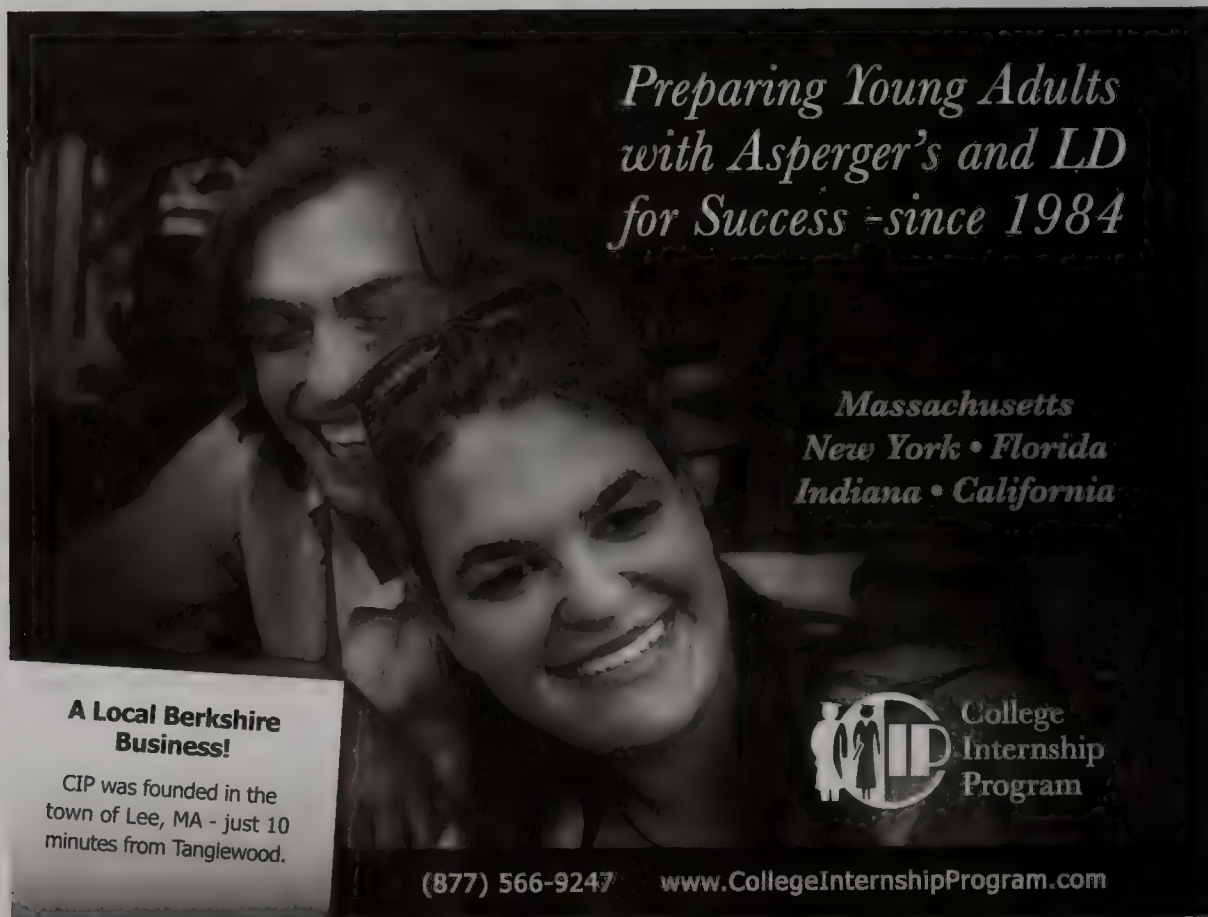
In addition to Tanglewood, Michael Gandolfi has been a faculty member of the New England Conservatory and has taught at Harvard and Indiana University, among others. Teaching is for him a collaborative activity that dovetails with his love for the exchange and exploration of ideas. The breadth of his musical investigation is paral-

leled by his cultural curiosity, resulting in many points of contact between the world of music and other disciplines, including science, film, theater, and history.

Gandolfi's *Plain Song, Fantastic Dances* is the result of a 2004 commission for the Boston Symphony Chamber Players from Boston's venerable St. Botolph Club in celebration of the club's 125th anniversary. St. Botolph was a 7th-century monk who established a monastery in what is now Lincolnshire, England. A corruption of "Botolph's stone" became the name of the Lincolnshire town of Boston, from which our own Boston takes its name. Gandolfi, cognizant of the historical import of his commission, drew on several different sources from the past in creating his three-movement work for clarinet, bassoon, horn, violin, viola, cello, and double bass. He writes,

I selected an early plainsong (Gregorian chant) to serve as the primary theme for the opening movement of the work, *St. Botolph's Fantasia*, in tribute to St. Botolph. I also quote a 12th-century Notre Dame School melismatic organum based on this melody. The overall design is a variation form that presents the Gregorian melody in increasingly elaborate contrapuntal treatments. The second movement, *Tango Blue*, is light, rhythmical, and bluesy. *Quick Step* is a fast-paced finale driven by a primary melody that derives from the movement's opening harmonic sequence. This melody is sequentially stated by several instruments and in several keys before leading to the movement's detailed, contrapuntal middle section. The contrapuntal passages smoothly lead back to the opening harmonic sequence. A fragment of one of the contrapuntal melodies then serves as the material for a transition that leads to an extended coda in which the plainsong from the first movement reappears.

Gandolfi's treatment of his original sources along with his newly composed music is deployed in such a way that it can be thought of as an evolving overlay of patterns,



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almost mosaic-like. A characteristic of his style is his combination of classic techniques of rhythmic hocket, voice leading, and counterpoint with some of the methods and colors of modern minimalism, rock, and jazz. The score of *Plain Song, Fantastic Dances* is dedicated "to [BSO Artistic Administrator] Anthony Fogg, the Boston Symphony Chamber Players, and the St. Botolph Club on the occasion of its 125th anniversary."

ROBERT KIRZINGER

Artists

Boston Symphony Chamber Players

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Boston Symphony Chamber Players include first-desk string, woodwind, and brass players from the Boston Symphony Orchestra. Founded in 1964 during Erich Leinsdorf's tenure as BSO music director, the Chamber Players can perform virtually any work within the vast chamber music literature, expanding their range of repertoire by calling upon other BSO members or enlisting the services of such distinguished artists as BSO Music Director James Levine (as both

pianist and conductor), Emanuel Ax, and André Previn. The Chamber Players' activities include an annual four-concert series in Boston's Jordan Hall at the New England Conservatory, regular appearances at Tanglewood, and a busy touring schedule. In addition to their appearances throughout the United States, they have performed in Europe, Japan, South America, and the Soviet Union. In September 2008, sponsored by Cunard® Line, the Boston Symphony Chamber Players performed on the *Queen Mary 2*'s transatlantic crossing from New York to Southampton, England. Among their many recordings are the Brahms string quintets and works by John Harbison, Aaron Copland, and Leon Kirchner, all on Nonesuch; and the quintets for clarinet and strings by Mozart and Brahms with former BSO principal clarinet, the late Harold Wright, on Philips. Available on BSO Classics is a disc of Mozart chamber music for winds and strings (the Clarinet Quintet in A, K.581; the Horn Quintet in E-flat, K.407; the F major Oboe Quartet, K.370, and the Flute Quartet in A, K.298). Their next disc on BSO Classics, scheduled for release this fall, is a disc of chamber music by American composers William Bolcom (*Serenata Notturna*), Lukas Foss (*For Aaron*), Michael Gandolfi (*Plain Song, Fantastic Dances*), and Osvaldo Golijov (*Lullaby and Doina*).

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Thursday, July 15, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

KALICHSTEIN-LAREDO-ROBINSON TRIO

JOSEPH KALICHSTEIN, piano
JAIME LAREDO, violin
SHARON ROBINSON, cello

HAYDN Piano Trio No. 25 in E minor, Hob. XV:12
 Allegro moderato
 Andante
 Rondo: Presto

SHOSTAKOVICH Piano Trio No. 2 in E minor, Opus 67
 Andante—Moderato
 Allegro non troppo
 Largo
 Allegretto—Adagio

{ I n t e r m i s s i o n }

MENDELSSOHN Piano Trio No. 2 in C minor, Opus 66
 Allegro energico e con fuoco
 Andante espressivo
 Scherzo: Molto allegro quasi presto
 Finale: Allegro appassionato



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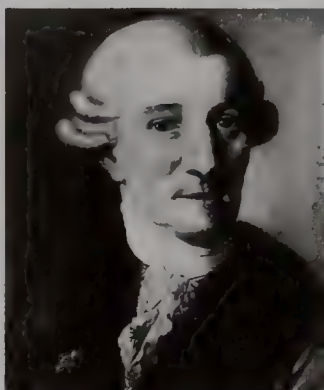
NOTES ON THE PROGRAM



Joseph Haydn (1732-1809)

Piano Trio No. 25 in E minor, Hob. XV:12

Haydn wrote twenty-six piano trios, nine in the 1780s; of these, musicologist Charles Rosen notes that three of them should be included among Haydn's greatest achievements and, in particular, singles out "the great E minor H. 12, where the first movement [is] one of Haydn's most dramatic." At this time, Haydn was still using the title "Sonata for harpsichord with accompaniments for violin and a cello," following in



the tradition of the "accompanied sonata" where the strings serve to reinforce the keyboard soloist. Although Mozart is usually credited with evolving a new texture of independent, integral parts for the piano trio, Haydn, in this trio, was well on his way to creating an interesting, independent role for the strings.

Trios, then becoming the rage, were generally not composed for public performance, but rather were aimed at an audience of virtuoso amateurs, who played them at homes in private performances, often especially for the pleasure of the performers. Although many contemporary trios were composed so that the keyboard part could even be played alone, should circumstances so dictate, Haydn here makes the violin indispensable, and by the third movement the cello also shows its independence.

Composed around the same time as his *Oxford* Symphony, in 1788, and designated for the "*hammerflügel*," a new fortepiano made by Wenzl Schanz, the work has a

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novel pianistic style, made evident among other things by the quick alternation of dynamics. Haydn had, until then, written for the harpsichord, and although he mentions harpsichord in the title, he was really writing for an instrument closer to the modern piano.

The work is in the then-traditional three-movement form (fast-slow-fast). The first movement contains a carefully structured sonata form with counterpoint used in the development, and contrapuntal exchanges between keyboard and strings highlighting the growing independence of the parts. The second movement, a charming, elaborately ornamented Andante, also utilizes sonata form, with the main theme presented by the keyboard, with pizzicato string accompaniment. The keyboard and the violin share the rest of the melodic material, with the violin displaying some independent material, participating contrapuntally with the keyboard. Some critics have noted this movement's Baroque roots, emphasizing its use of chromaticism and expressively held pedal points. The brilliant finale is playful and witty, with two highly developed contrasting episodes and a contredanse theme that introduces a short string duet figure in the second half. In the first episode, the keyboard has extensive solo material with the strings joining gradually. Finally, the three instruments pursue their own independent lines, following each other in canonic fashion with spirited motifs derived from the original theme.

SUSAN HALPERN

Susan Halpern writes program notes for venues including Carnegie Hall and the Kimmel Center in Philadelphia, as well as for many chamber music series and orchestras throughout the country. Program note ©2010 Susan Halpern.



Dmitri Shostakovich (1906-1975)

Piano Trio No. 2 in E minor, Opus 67

Shostakovich's first piano trio was a youthful work written in 1923 and which, though he never published it, he called his Opus 8. He composed his Piano Trio No. 2 in 1944, right on the heels of the two wartime symphonies, No. 7 (*Leningrad*) and No. 8. It was premiered at the same concert as the Second String Quartet. The composer

himself played the piano part, while the string parts were taken by two members of the Beethoven Quartet. Officially the trio was dedicated to the memory of Shostakovich's close friend, Ivan Sollertinsky, who had died in a Nazi camp. But the music cannot help but evoke the wider world situation as well, and throughout all four movements the mood is essentially elegiac.

The work opens with an astonishing texture: a slow fugato with the cello in a high register, the violin entering in the middle, and then the piano in the bass. Throughout the work, Shostakovich takes great pains to prevent the piano part from overpowering the strings. The bulk of the first movement is in sonata form. This is followed by a scherzo-like movement in F-sharp,

where the two stringed instruments band together, as it were, against the onslaught of the piano. The third movement is a passacaglia in the dark key of B-flat minor, based on a series of eight chords sounded in the piano at the outset. These repeating harmonies modulate from B-flat minor to B minor and back; over them, the violin and cello sing their mournful song. At the final statement, the B becomes a dominant to the home key of E minor, leading directly into the finale.

The last movement is cast in a kind of sonata-rondo form, but what is most striking is its half-mocking tone with uneasy shades of meaning. This has sometimes been



called the "Jewish" part of the trio—a daring choice on the composer's part at a time when the regime was starting a new campaign of anti-Semitism. That portion had to be repeated, by audience demand, at the opening performance. But the first performance was for a long time the last; almost at once, it was forbidden to perform the trio. Even now, more than sixty years after its completion, it evokes tragedy and sorrow through musical means. Just before the recapitulation in the last movement there is a hint of the opening fugato, and the final hushed coda combines the passacaglia chords in the piano with broken statements of the movement's main theme in the violin and cello—and the rest is silence.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.



Felix Mendelssohn (1809-1847)

Piano Trio No. 2 in C minor, Opus 66

The medium of the piano trio was a common one in the nineteenth century for family music-making in the parlor, and dozens of composers poured out an enormous volume of compositions in the medium. Yet only a comparative handful of masterpieces resulted. The two mature piano trios of Felix Mendelssohn are the only really major works in the genre between those of Beethoven and Schubert (the last of which was composed in 1827) and those of Brahms (beginning in the mid-1850s).



Chamber music played a constant role in Mendelssohn's childhood; he played piano duets with his sister, and before he was out of his teens he had completed three piano quartets (printed as his Opp. 1, 2, and 3) as well as an unpublished piano trio that has disappeared. It was not until fifteen years later that he produced the first of his two surviving piano trios, the D minor, composed in Leipzig in July 1839, first performed on February 1, 1840, in the Gewandhaus, and which was enormously successful by virtue of its rich

lyricism.

The C minor trio was composed six years later, during the spring of 1845 (Felix announced its completion in a letter of April 26). He had been suffering from overwork for some time before this, mostly administrative red tape which interfered with his composing. So he spent the winter of 1844-45 in Frankfurt, his wife's home town, to allow some "decompression" and a return to composing, one of the results being this powerful trio, which begins not with a lyrical song (like the earlier D minor trio) but rather with a taut, instrumentally conceived motive that already hints at Brahms. It is a more powerful Mendelssohn than we customarily encounter. Throughout the trio there is much use of contrapuntal device, even in the "Hungarian-gypsy" character of the scherzo, which employs a good bit of fugato. The finale reaches a typically Mendelssohnian expressive climax with the introduction of a chorale-like theme. Attempts have been made to identify it as an actual reference to the Lutheran chorale "*Gelobet seist du*," but is really rather an independent theme constructed on similar lines. Mendelssohn brings it to an almost orchestral peroration before the end.

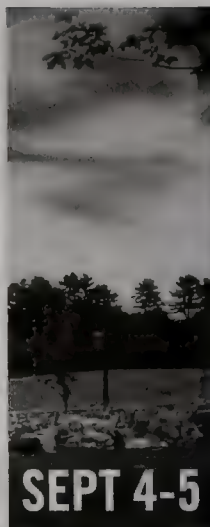
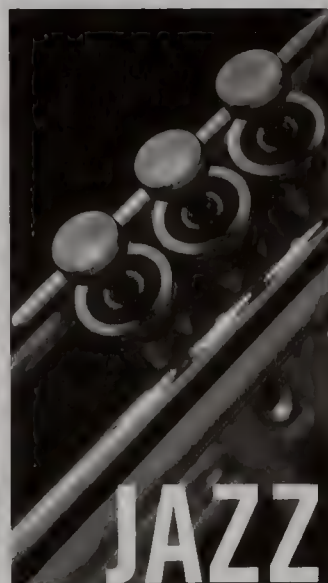
STEVEN LEDBETTER

Guest Artists

Kalichstein-Laredo-Robinson Trio

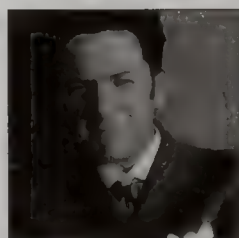


Since making their debut at the White House for President Carter's inauguration in January 1977, pianist Joseph Kalichstein, violinist Jaime Laredo, and cellist Sharon Robinson have set the standard for performance of the piano trio literature. As one of the only chamber ensembles with all its original members, the Kalichstein-Laredo-Robinson Trio balances the careers of three internationally acclaimed soloists while making annual appearances at many of the world's major concert halls, commissioning new works, and recording. During 2010-11, the trio will make its annual visits to New York, California, Washington, D.C., and Florida, return to London's Wigmore Hall, and perform during the summer at Tanglewood and Sarasota. Ensemble-in-Residence at the Kennedy Center since 2003, the group will recreate the famous 1961 visit of Pablo Casals to the White House, marking the beginning of the Kennedys' great support of the arts. The trio will collaborate with the Emerson String Quartet at the Terrace Theater and will commemorate Schumann's bicentenary at New York's 92nd Street Y in three programs devoted to the music of Robert and Clara Schumann, Brahms, and Chopin. The 2011-12 season promises three new works: on the heels of Ellen Taaffe Zwilich's Septet, they will premiere her Double Bass Quintet (one of the group's numerous co-commissions), as well as Stanley Silverman's Trio No. 2 (in memory of Herman Sandler, who died in the World Trade Center on September 11, 2001), and André Previn's Trio No. 2. An upcoming recording project, part of the trio's continuing partnership with E1/Koch International Classics, is the complete Schubert piano trios, which follows their complete Brahms piano trios, their Arensky/Tchaikovsky disc, and the re-release on Koch of many of their hallmark recordings, including works by Ravel, Danielpour, Shostakovich, Pärt, Zwilich, Kirchner, and Silverman, and the complete Beethoven piano trios. *Musical America's* Ensemble of the Year for 2002, the Kalichstein-Laredo-Robinson Trio was also awarded the first annual Samuel Sanders Collaborative Artists Award by the Foundation for Recorded Music. Memorable concerts over the years include a performance on Carnegie Hall's Centennial Series; tours of Japan, New Zealand, and Australia; the entire Brahms literature for piano and strings with the Guarneri Quartet; the Beethoven cycle on Lincoln Center's "Great Performers" series (the first time the complete Beethoven piano trios were performed at Lincoln Center); premieres of Danielpour's piano quartet *Book of Hours*; performances across America and Europe of new concertos written especially for them by David Ott and Zwilich; and engagements in Los Angeles, Boston, San Francisco, Detroit, Dallas, Cincinnati, Portland, Florida, North Carolina, Texas, and at Tanglewood. In Europe, the Kalichstein-Laredo-Robinson Trio has performed in Amsterdam, Barcelona, Brussels, Copenhagen, Hamburg, Lisbon, London, Vienna, and Paris, as well as at major international music festivals in Aldeburgh, Edinburgh, Granada, Helsinki, Highlands, South Bank, Stresa, and Tivoli. They have toured the British Isles with the Scottish Chamber Orchestra in performances of solo, double, and triple concertos. Jaime Laredo and Sharon Robinson joined the faculty of the Indiana University Jacobs School of Music in 2005, while Joseph Kalichstein continues as a long-revered teacher at the Juilliard School of Music. The trio is honored that the Chamber Music Society of Detroit has created the Kalichstein-Laredo-Robinson International Trio Award (KLRITA) in honor of the trio's contribution to chamber music. The KLRITA is awarded to a promising young piano trio every two years. Recipients include the Claremont Trio of the United States, the Trio con Brio Copenhagen of Denmark, the ATOS Trio of Germany, and the Morgenstern Trio, also from Germany.



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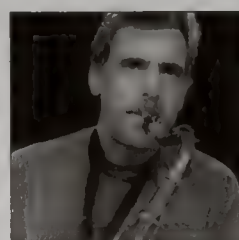
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Kurt Elling

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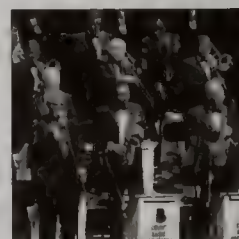


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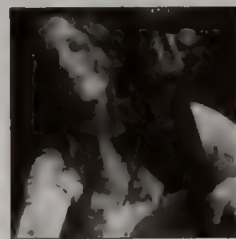
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with TED SPERLING, piano

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Guest Artists

Audra McDonald

Earning an unprecedented three Tony Awards before the age of thirty (for *Carousel*, *Master Class*, and *Ragtime*) and a fourth in 2004 (*A Raisin in the Sun*), singer and actress

Audra McDonald also maintains a major career as a concert and recording artist appearing regularly on many of the world's great stages. During the 2009-10 season, Ms. McDonald appeared with the Philadelphia Orchestra and the San Francisco Symphony, and with the New York Philharmonic for Stephen Sondheim's eightieth-birthday gala, filmed for future television broadcast. This summer she continues the Sondheim celebration in a concert with the Chicago Symphony Orchestra at the Ravinia Festival, and makes debuts at Tanglewood and Aspen. Audra McDonald opened the 2008-09 season of the Los Angeles Philharmonic with a gala concert at Disney Hall, returned to the New York stage as Olivia in the Public Theater's Shakespeare in the Park production of

Twelfth Night, and performed a new Stephen Flaherty song in the Macy's Fourth of July Fireworks Spectacular on NBC. Ms. McDonald earned an Emmy nomination for her role in the ABC-TV movie version of *A Raisin in the Sun* and in fall 2010 returns as Dr. Naomi Bennett in the hit ABC series *Private Practice*. She appeared at Jazz at Lincoln Center's Allen Room as part of the "American Songbook" series in a concert that was broadcast nationwide on PBS's *Live from Lincoln Center*. In February 2007 she made her



Los Angeles Opera debut as Jenny in Kurt Weill's *Rise and Fall of the City of Mahagonny*. This marked the second operatic engagement of her career; she made an acclaimed Houston Grand Opera debut in March 2006, in a double bill featuring Poulenc's monodrama *La Voix humaine*, coupled with the world premiere of a companion piece, Michael John LaChiusa's *Send*. Ms. McDonald has sung regularly with major American orchestras, under many distinguished conductors. She was the muse behind the *Ellington Suite*, arrangements of favorite Duke Ellington tunes commissioned jointly by the Los Angeles Philharmonic and the San Francisco Symphony. Overseas she is a returning guest at the BBC Proms (where she was only the second American soloist in over 100 years on the "Last Night of the Proms"), with the London Symphony Orchestra, with the Berlin Philharmonic, and at the Théâtre du Châtelet in Paris. Her most recent recordings are *The Rise and Fall of the City of Mahagonny*—winner of two 2009 Grammy Awards—and a new studio recording of Rodgers & Hammerstein's *Allegro* (Sony MasterWorks Broadway). The releases of *Way Back To Paradise* (named "Adult Record of the Year" by the *New York Times*) in 1998 and the best-selling *How Glory Goes* in 2000 launched Ms. McDonald's solo recording career. Subsequent solo albums include *Happy Songs* and *Build a Bridge*. Her other discs include a live concert recording of *Dreamgirls*; the original cast recordings of *Ragtime* and *Marie Christine*; revival cast recordings of *Carousel* and *110 in the Shade*; John Adams's *I Was Looking at the Ceiling*

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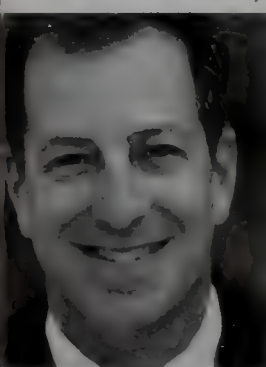
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and *Then I Saw the Sky*; *Sweeney Todd: Live at the Philharmonic*; Leonard Bernstein's *Wonderful Town*; Adam Guettel's *Myths and Hymns*; Ricky Ian Gordon's *Bright Eyed Joy*; and the original film soundtrack of *Cradle Will Rock*. Other television credits include CBS's Peabody Award-winning *Having Our Say: The Delaney Sisters' First 100 Years*, the ABC/Disney production of *Annie*, an Emmy-nominated performance in the HBO film *Wit*, the political drama series *Mister Sterling*, and the NBC series *Kidnapped*. Born into a musical family, Audra McDonald grew up in Fresno, California. She received her classical vocal training at the Juilliard School.

Ted Sperling

Ted Sperling—music director, conductor, actor, pianist, violinist, singer, director, and arranger—has been active in the New York theater and concert world for over twenty-five years. Music director and conductor of *South Pacific*, he won the 2005 Tony and



Drama Desk awards for his orchestrations of *The Light in the Piazza*, for which he was also music director. Mr. Sperling also served as music director and arranger for *Guys and Dolls*, *Dirty Rotten Scoundrels*, *The Full Monty*, and *How to Succeed in Business Without Really Trying*. His other Broadway credits include *My Favorite Year*, *Kiss of the Spider Woman*, *Angels in America*, *Falsettos*, *Les Misérables*, *Drood*, *Roza*, and *Sunday in the Park with George*. Mr. Sperling was an original cast member of *Titanic*, playing bandleader Wallace Hartley. Off-Broadway, he directed the world premieres of *See What I Wanna See* and *Striking 12*. His Off-Broadway credits as music director include *A Man of No Importance*, Stephen Sondheim's *Wise Guys*, *Saturn Returns*, *Floyd Collins*, *A New Brain*, and *Romance in Hard Times*.

He has directed many programs for Lincoln Center's "American Songbook" series, for the Lyrics and Lyricists Series at the 92nd Street Y, at Joe's Pub, and at Town Hall. His regional directing credits include the world premiere of *Charlotte: Life? or Theater?*, and a revival of *Lady in the Dark* starring Andrea Marcovicci at Philadelphia's Prince Music Theater. On the operatic stage, Mr. Sperling has conducted Ricky Ian Gordon's *The Grapes of Wrath* at Carnegie Hall, Kurt Weill's *The Firebrand of Florence* at Alice Tully Hall, and a double bill at Houston Grand Opera featuring Audra McDonald in both Poulenc's *La Voix humaine* and the world premiere of Michael John LaChiusa's *Send: Who are You? I Love You*. He has been Ms. McDonald's music director for more than ten years, performing with her throughout the United States, as well as in London and in Paris. He is also musical director for sopranos Victoria Clark and Deborah Voigt, and has conducted symphony concerts for Patti LuPone, Kelli O'Hara, and Paulo Szot. Ted Sperling conducted the world premiere recording of *Ragtime*, songs for the animated film *Anastasia*, and the film scores of *The Manchurian Candidate*, *Everything Is Illuminated*, and the recent Sundance Award-winning *3 Backyards*. He made his film directorial debut with the short musical film, *Love, Mom*, for which he won the Director's Choice Award at the Black Maria Film and Video Festival. Mr. Sperling was a recipient of the 2006 Ted Shen Family Foundation Award for leadership in the musical theater, and is the director of the Music Theater Initiative at the Public Theater, as well as the creative director of the 24-Hour Musicals.



Wednesday, July 21, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

BENJAMIN BAGBY, voice and Anglo-Saxon harp

"BEOWULF": THE EPIC IN PERFORMANCE

"Beowulf" (lines 1-1062)

Performed in Anglo-Saxon with modern English titles

Performance time is 100 minutes, with no intermission

A summary of the story begins on page 56.



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NOTES ON THE PROGRAM

Introduction

The Anglo-Saxon epic poem *Beowulf* survives in a single manuscript source dating from the early eleventh century (British Library, Cotton Vitellius A. XV). Although scholars do not agree on the dating of the poem—theories range between the sixth century and the date of the manuscript—it is clear that the story has its roots in the art of the *scop* (*creator*), the “singer of tales”—oral poet, singer, storyteller, and reciter in one person at formal and informal gatherings, whose services were essential to the fabric of tribal society in early medieval England. The *scop* would retell the story of *Beowulf*, in song and speech, perhaps accompanying himself on a six-stringed harp (this we know from contemporary accounts and surviving instruments). His pre-literate audience was attuned to the finest details of sound and meaning, metre and rhyme, timing and mood. The performance—which, for the whole epic, might

last between four and six hours—would never be exactly the same twice, as the *scop* subtly varied the use of poetic formulae to shape his unique version of the story.

The central dilemma of any attempt to re-vocalize a medieval text as living art is based on the fact that a written source can only represent one version (and possibly not the best version) of a text from an oral tradition in which musical notation was unknown. The impetus to make this attempt has come from many directions: from the power of those oral storytelling traditions, mostly non-European, which still survive intact; from the work of instrument-makers who have made careful reconstructions of seventh-century Germanic harps; and from those scholars who have

shown an active interest in the problems of turning written words back into an oral poetry meant to be absorbed through the ear/spirit, rather than eye/brain. But the principal impetus comes from the language of the poem itself, which has a chilling, direct, and magical power that modern translations can only approximate.

The Instrument

The six-string harp used in this performance was built by Rainer Thureau (Wiesbaden, Germany), based on the remains of an instrument excavated from a 7th-century Alemannic nobleman's grave in Oberflacht (south of Stuttgart). The study of this instrument also informed the reconstruction of the Sutton Hoo instrument now on display at the British Museum. The remarkably intact pieces of oak clearly show a thin, hollow corpus with no sound-holes. There are strong indications, supported by contemporary iconography, that such an instrument had six gut strings, a tailpiece, and a free-standing bridge. This *scop*'s instrument serves as a key piece of evidence in reconstructing the performance, for it provides the “singer of tales” with a series of six tones. Although several possible tunings present themselves, the six tones used in this performance were arrived upon through a careful study of early medieval modal theory, yielding a gapped octave which contains three perfect fifths and two perfect fourths. The resulting series of tones serves as a musical



Benjamin Bagby performing “Beowulf” with his six-string harp
(photo: Olga George)

matrix, upon which the singer can weave both his own rhetorical shapes and the sophisticated metrics of the text. The Anglo-Saxon ear was finely tuned to this web of sounds and syllable-lengths, which was always experienced as an aural event, inextricably bound up with the story being told. The harp is a relatively quiet instrument, but in the ear of the performer it rings with an endless variation of gestures, melodic cells, and repetitive figurations which give inspiration to the shape of the vocalization: in the course of the story the vocalist may move imperceptibly or radically between true speech, heightened speech, speechlike song, and true song. The instrument acts as a constant point of reference, a friend and fellow performer, a symbol of the *scop* and his almost magical role in the community of listeners.



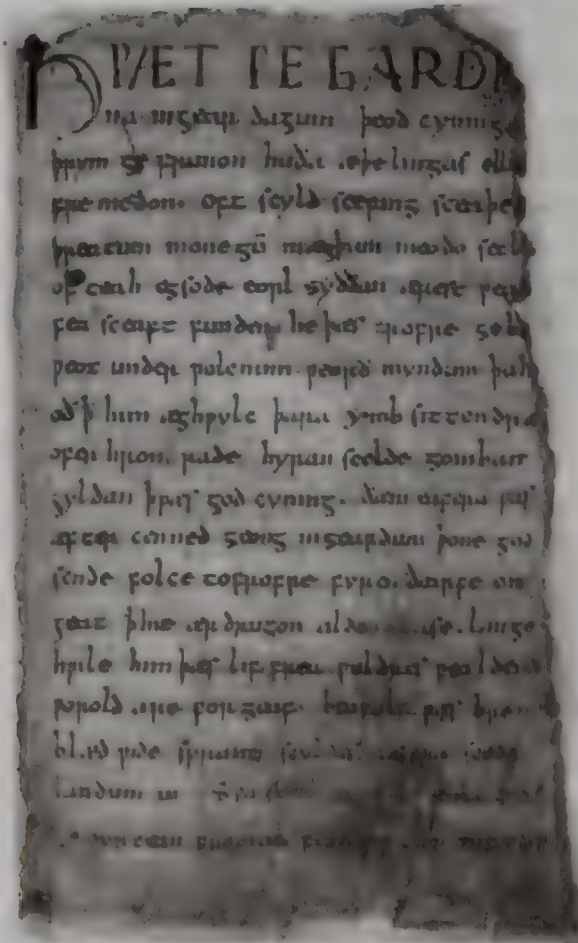
A Note About Meter and Performance

The metrical genius and sophistication of alliterative Germanic poetry is apparent to anyone who has come into contact with works such as *Beowulf*, yet, as a performer, the issue that interests me is this: how would such metrical structures have expressed

themselves in performance, in a culture that hardly knew reading and writing, and that certainly did not know musical notational systems? Our relationship to *Beowulf* is based on a "literate" course of study: readings, analyses, and exercises, using textbooks, editions, translations, and manuscript facsimiles. There is no one alive today who has learned this poetic art as a uniquely oral phenomenon. As literate beings, we are fascinated by various metrical structures and functions which can be indicated in writing, with markings which can show us the carefully graded varieties of "beats," "accents," and "secondary stresses"; we take a positivistic delight in expressing metrics by means of musical notation, with its precise—yet unforgiving—font of symbols; we have heard our teachers recite the poems in clearly-defined metrical patterns (perhaps with a bit of tapping on the desk for emphasis), and this has become, for us, the "sound" of Old English alliterative poetry.

Like most music students, I was programmed at an early age with a great reverence for notation, metrics, and the unassailable authority of "the score," but a subsequent lifelong involvement with medieval European song has helped me to discover some more pliable, more differentiated tools for the shaping of texts and melodies, for the telling of stories. When I approached *Beowulf* for the first time, with the intention of reconstructing a performance, I listened to all of the available recordings of experts reading the original text. I was struck by what I perceived as an exagger-

ated emphasis on the pure mechanics of metrics: the metrical patterns of various lines, which for an oral "singer of tales" would normally function on a deeper structural level, had broken the surface of the text (and the story), becoming obvious and heavy in the mouth of the reciter, and intrusive in the ear of the listener. The musician (and storyteller) in me imagined a subtler role for these delightfully vivid and supple metrical patterns, and I resolved to work on the text of *Beowulf* (and later, the medieval Icelandic *Edda*) in such a way that the metrical structures are ser-



The first page of "Beowulf," from the 11th-century codex known as Cotton Vitellius A.XV, owned in the seventeenth century by Sir Robert Cotton and now in the British Museum, London

vants of the performance and not its master. Through long hours of practical work, I searched for ways to give the metrics a powerful and more grounded function in support of the text, so that the story would be free to emerge as an aural experience, held together from within by an almost imperceptible array of interlocking sounds and impulses.

As a performer of metrically structured texts, my task is not to teach metrical theory to my listeners, but to tell a story; and yet this does not mean that the metrical structures are being neglected. On many levels I do experience the metrics as I sing and speak the story; they are influencing and shaping my use of voice, instrumental accompaniment, timing, speed, and rhetorical gesture, in short, all of the variables of performance. Assuming a small medieval audience of *cognoscenti* who had heard a given story already dozens—if not hundreds—of times, there would be among the listeners a subtle appreciation of the text's inner structures, even a certain delight in the singer's masking of the obvious, and in the performance's interplay of sounds, patterns, and meaning. I work to create a metrically aware performance *Beowulf*, based on a written source, but aiming to recreate the spirit of an oral poem performed in a notation-less culture. My goal is to allow the metrical structures their important place in the text, but that they should function subtly, creatively, almost subconsciously. All elements of measured time must serve to help shape the story: from the smallest unit of the individual syllable to the single, long pulse of an entire performance.

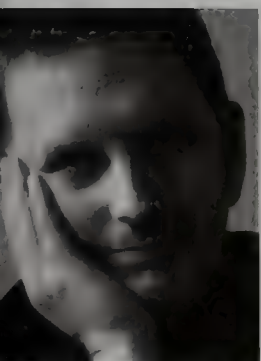
BENJAMIN BAGBY



Guest Artist

Benjamin Bagby

Benjamin Bagby (www.BagbyBeowulf.com) is descended from a Germanic clan that emigrated from Jutland to northern England in ca. 630, where they remained until his branch of the family emigrated to the colony of Virginia almost a millennium later. Following 321 years of subsequent family wanderings, he was born on the shores of Lake Michigan, and twelve years later was captivated by *Beowulf*. Several years after returning to Europe in 1974 he founded—together with the late Barbara Thornton—the ensemble for medieval music Sequentia, which was based in Cologne, Germany, for 25 years; both Mr. Bagby and Sequentia are now based in Paris (please visit www.sequentia.org). In addition to his work with *Beowulf*, Mr. Bagby and Sequentia have produced several CDs of musical reconstructions from the early Middle Ages: two CDs based on the medieval Icelandic *Edda*, the most recent of which, "The Rheingold Curse" (2002), retells the story of Sigurd, Brynhild, the dragon Fafnir, and the cursed Rheingold; "Lost Songs of a Rheinland Harper" (2004), which explores Latin and German song in the period around the year 1000, using as its source the famed "Cambridge Songs" manuscript; and "Fragments for the End of Time: 9th-11th centuries" (2008), featuring some of the earliest apocalyptic texts in Old German, Latin, and Old Saxon. A DVD production of Mr. Bagby's *Beowulf* performance, filmed by Stellan Olsson in Sweden, was released in 2007 and includes interviews with noted Anglo-Saxonists and with the performer. In addition to his activities as researcher, singer, harper, and director of Sequentia, Benjamin Bagby writes about performance practice and teaches widely in Europe and North America. He is currently on the faculty of the Sorbonne University in Paris, where he teaches in the master's program for medieval music performance practice.





Synopsis of the Story

Although this performance uses video supertitles, the following summary will give an overview of the story up to the point where the retelling of Beowulf will stop, encompassing roughly the first third of the entire epic (lines 1-1062):

Following the formal call of "*Hwaet!*" ("Listen!"), the *scop* reminds the listeners of some genealogy: the legendary arrival of the great leader Scyld, found in a boat along the Danish coast, a solitary baby with no possessions. But when he grows up he becomes a unifier, war-leader, and king of the Danes. On his death he is again set adrift, but now the boat is piled high with treasure and the standard floats in the wind on the mast above him. He leaves a son, Beow, already famous as a king in South Sweden (the northern part of Denmark in the fifth century). Beow carries on the Scylding line as a good and able ruler and is succeeded by his son Halfdane. Halfdane in turn is a worthy king, and has three sons—Heregar, Hrothgar and Helga—and a daughter, Yrsa, who marries Onela of the royal line of Sweden. Eventually, Hrothgar becomes king and rules long and well.

With the kingdom stable, Hrothgar orders that a great banquet hall be built. Workmen from far and near are brought to build and decorate this royal building. Its fine workmanship and gilded gables are famous in Denmark and abroad. Hrothgar names the hall "Heorot" ("Hart"). The drinking and laughter of the warriors, and the harping and songs of the *scop*, provoke a savage monster named Grendel, a descendant of Cain, who lives in the marshes nearby and cannot bear this human gaiety in his loneliness. Only gradually do we learn details of the creature: that it takes four men to carry his head on a spear, and that his hand has sharp claws like steel spikes. For weeks and months Grendel visits the hall nightly, devouring sleeping warriors and carrying off others to the moor to feed on later. At last, only drunken, boasting fools will linger in the hall after dark, until they too are slaughtered.

Twelve years pass, and news of Hrothgar's assailant travels eventually to other lands. Beowulf, sister's son to Higelac, King of the Geats, hears of Hrothgar's distress, and with consent from his uncle, sails with fifteen companions from southwestern Sweden on the east coast of the Oslofjörd. When the Danish coastal watchman learns that they have come to Hrothgar's aid, he shows them the path to Heorot. The Geatish warriors march with their spears, swords, helmets, shields, and chain-mail to the high-gabled hall. At Heorot, Beowulf and his men enter with challenges and formal speeches, the strict codes of a warrior's behavior in court. King Hrothgar had earlier



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given protection to Beowulf's father, Ecgtheow, during a feud. Learning Beowulf's name, Hrothgar recalls hearing of the extraordinary strength and reputation of the Geatish hero.

The strangers are warmly received and Beowulf is seated on the bench with Hrothgar's young sons. No Dane has confronted Grendel and lived. But the enthusiastic welcome shown to the Geats irritates the jealous Unferth, a drunken courtier sitting at Hrothgar's feet, who taunts Beowulf for having been defeated in a legendary swimming contest with Breca. Beowulf sets the record straight by recounting the dangers—attacking sea-monsters, storms, vast distances—and claiming that they had merely dared each other to a boyish hunt for sea-beasts. Separated by the winter storm, they swam, carrying swords and wearing chain-mail, two different paths: Breca to Norway and Beowulf to the land of Finns. Beowulf ends his retort with a taunt that Unferth has slain his own brother, the ultimate crime, even though by accident. With such "heroes" as this, it's no wonder the Danes can't deal with Grendel themselves! The queen, Wealhtheow, pours ritual mead for the feasting warriors and Beowulf boasts to her that he will defeat Grendel or die in the attempt.

At nightfall Hrothgar and all the Danes depart from Heorot to sleep elsewhere, leaving Beowulf and his men to occupy the hall benches. Beowulf removes his helmet, chain-mail, and weapons and boasts again to use no weapon in this fight, since Grendel uses none. As darkness descends, Grendel comes gliding up from the misty marshes and pushes open the great door, his eyes gleaming with evil. Immediately he grabs and eats a sleeping warrior. Next, the monster reaches for Beowulf, but the hero grasps his arm and rises to his feet. Beowulf's men cannot help him since Grendel has put a spell on all weapons so that none can harm him. During the ferocious struggle that follows, the hero wrenches off Grendel's arm. The sounds of the combat terrify the Danes outside: Grendel howling with pain, benches torn up and overturned, the hall shaken to its foundations. Grendel, leaving a trail of blood, escapes without his arm and limps back to the fens where he dies. Beowulf fixes the arm high above the hall as a symbol of victory. Heorot is cleansed of the evil monster, and in the morning people come from far and near to inspect the sight, following Grendel's trail to a boiling pool of bloody dark water in the marshes.

Young and old race their horses jubilantly back from the water, praising Beowulf, while an old bard, keeper of many ancient stories, makes up a new song about Beowulf's deeds of the previous hours. He also sings the well-known story about Sigmund and the dragon. As the morning fog clears and the Danes converge on Heorot, Hrothgar appears with his queen and her retinue of maidens. Seeing the wrecked hall and Grendel's arm, he gives thanks, praising Beowulf, offering to take him as a son, and promising him rich rewards. Beowulf gives a speech in reply: he describes the combat and regrets only that he cannot show Grendel's entire body. Everyone agrees, looking at Grendel's claw, that no sword could ever have defeated the monster. Order is quickly made in the half-wrecked hall, and a great celebratory feast is prepared: mead is poured and Hrothgar makes good on his promise: Beowulf is given a golden standard, a richly adorned helmet and chain mail, a priceless sword, and eight horses, one with a royal saddle decorated with jewels. Beowulf's men are also given gifts, and the Geatish warrior killed by Grendel is atoned with gold.

The storyteller ends the story by reminding us that in those days God controlled all mankind, as He still does today. Still, human prudence in all things is best. Anyone who lives for long in this world will endure much: both good and evil.



2010
Tanglewood



Thursday, July 22, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

PIETER WISPELWEY, cello

J.S. BACH
The Six Cello Suites, BWV 1007-1012

Suite No. 1 in G, BWV 1007

Prélude
Allemande
Courante
Sarabande
Menuett I; Menuett II
Gigue

Suite No. 2 in D minor, BWV 1008

Prélude
Allemande
Courante
Sarabande
Menuett I; Menuett II
Gigue

Suite No. 3 in C, BWV 1009

Prélude
Allemande
Courante
Sarabande
Bourrée I; Bourrée II
Gigue

{ I n t e r m i s s i o n o f
2 0 - 2 5 m i n u t e s }

Suite No. 4 in E-flat, BWV 1009

Prélude

Allemande

Courante

Sarabande

Bourrée I; Bourrée II

Gigue

Suite No. 5 in C minor, BWV 1011

Prélude

Allemande

Courante

Sarabande

Gavotte I; Gavotte II

Gigue

{ P a u s e o f
1 0 - 1 5 m i n u t e s }

Suite No. 6 in D, BWV 1012

Prélude

Allemande

Courante

Sarabande

Gavotte I; Gavotte II

Gigue



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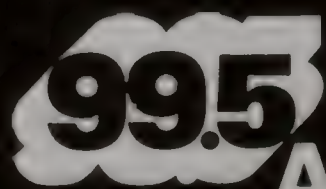
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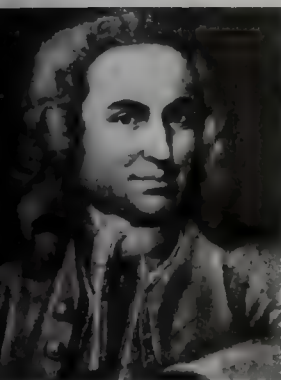
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NOTES ON THE PROGRAM

J.S. BACH (1685-1750)

The Six Cello Suites, BWV 1007-1012

The six solo cello suites of J.S. Bach are some of the great composer's most celebrated works, although it was not always so—even putting aside that Bach was known mostly only to connoisseurs and composers for about a hundred years after his death.



Mozart and Beethoven played his *Well-Tempered Clavier* for their own pleasure and edification. Felix Mendelssohn is credited with putting Bach publicly front-and-center as a composer for the ages with a performance of the *St. Matthew Passion* in 1829 (about 100 years after its composition), that being, of course, a work with enough firepower to spark the Romantic imagination. The cello suites, far more intimate music, were seen as little more than difficult exercises (like Czerny's piano studies) until the Catalan cellist Pablo Casals (1876-1973), having discovered them for himself in his teens, presented them in recital as the fully fledged artistic statements they truly are.

Perhaps earlier cellists can be forgiven for not seeing past the "etude" character of individual movements of these suites. Many of Bach's most famous works, including the present suites for solo cello, along with the solo violin sonatas and partitas, the *Goldberg Variations*, *The Well-Tempered Clavier*, *The Art of Fugue*, and even the B minor Mass, are "compiled" works, collections of smaller pieces that, taken individually, are exquisite gems of limited scope. Fitted together, these composite works are encyclopedic models of compositional and instrumental technique and artistic possibility, dealing with virtually every style and method known in Bach's time. The perfection of his approach has been studied and mimicked diligently by the greatest representatives of each succeeding generation, from Mozart through Shostakovich to the present.

Although speculations of varying credibility abound, scholars have been unable precisely to pinpoint the occasion or request that was the impetus for the cello suites. Some of the pieces may have been written earlier, but they were likely brought together as a set around 1720, at which time Bach was serving as Kapellmeister to Prince Leopold of Anhalt-Cöthen, a position he held from 1717 to 1723. It was in these years that Bach produced some of his most important composite pieces, including the unparalleled *Brandenburg* Concertos and the sonatas and partitas for

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violin solo. The manuscript in the handwriting of Anna Magdalena Bach (his second wife) is the earliest source, dating from about the late 1720s; here, the pieces are called "6 Suites for Violoncello Solo without Bass." The specificity is important: as in the solo violin works, Bach is exploring the possibility of a "virtual" polyphony: the audible impression of multiple lines of counterpoint for a solo instrument incapable, realistically, of much more than one melody at a time. The solo instrument provides its own accompanying bass line, and implied harmonies or broken arpeggios outline the chord progressions normally defined by the continuo (harpsichord and sometimes another bass instrument). An example of this can be found in the arpeggiated Prelude of the G major Suite No. 1. In the first measures, the repeated low G establishes the bass, the D (second pitch) the "tenor," and the B (third pitch) the "soprano" voices; each of these "voices" can be followed independently of the others virtually throughout this movement. This basic principle can be observed throughout all six suites.

The first four suites were written for the cello as we know it, more or less—four strings tuned, from low to high, to C-G-D-A. The Fifth calls for a top string tuned down from A to G (known as a *scordatura* tuning). Although it's not uncommon for cellists to perform this suite using the standard tuning, in recent years it has once again become more usual to retune. The Sixth was written for an instrument with five strings, the fifth string being tuned to the E a fifth higher than the standard top string, but it's usual to hear it performed on the standard cello these days. (Although it was perhaps written for a five-string standard cello, Bach may have written it for the five-string *piccolo cello*, which appears as a solo instrument in several of his cantatas.) Pieter Wispelwey has recorded the suites using a *piccolo cello* for No. 6, but in this recital he performs it on standard cello. He uses the *scordatura* tuning for No. 5.

The six suites are based on the longstanding form of the Baroque suite, comprising four dances in the same key—Allemande, Courante, Sarabande, and Gigue, in that order. Bach adds an imaginative, and in each case very different, Prelude, as well as a dance of a more up-to-date type, always the fifth movement. The first two suites feature linked pairs of Menuetts; the Third and Fourth suites have Bourrées; and Gavottes are found in the Fifth and Sixth. Although each suite shares at least five movement-types with its fellows, their character, even between identical dance forms (say, any two Sarabandes), varies greatly. Among the Preludes, for example, we find studies in arpeggiated chords (First and Fourth suites); the Fifth Suite's prelude is



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itself a prelude plus fugue paralleling what we might find in *The Well-Tempered Clavier*; the Sixth's is clearly itself a dance. Within most movements, ornamentation is generally left up to the wisdom of the performer, but in some cases there are indications of trills or turns; in the Allemande of the Sixth Suite, the runs of thirty-second-notes and sixty-fourth-notes record explicit embellishment, echoes of Bach the performer.

A live performance of this music is an extraordinary experience: the performer's actions to produce these sounds correspond to the physical and expressive demands of each passage, and this in turn is transmitted that much more strikingly to the viewer/listener. The effect can be dazzling, even overwhelming over time, although the changing, clearly demarcated character of each new movement, and to begin each new suite, allows us periodically to reestablish our equilibrium. Finally, in a performance of all six suites together, even as we marvel at the brilliance of moments and the satisfying arc of movements, we marvel most at the cumulative expressive, artistic impact of the music.

ROBERT KIRZINGER

Composer/annotator Robert Kirzinger is Assistant Director of Program Publications of the Boston Symphony Orchestra.

Guest Artist

Pieter Wispelwey

Pieter Wispelwey is among the first of a generation of performers who are equally at ease on the modern or the period cello. His acute stylistic awareness, original interpretation, and technical mastery are acclaimed by critics and public alike, in repertoire ranging from J.S. Bach to Elliott Carter. Born in Haarlem, the Netherlands, Mr. Wispelwey received his early training with Dicky Boeke and Anner Bylsma in Amsterdam, later studying with Paul Katz in the United States and William Pleeth in Great Britain. In 1992 he became the first cellist ever to receive the Netherlands Music Prize, which is awarded to the most promising young musician in the Netherlands. Highlights of recent and future concerto performances include engagements with the Kontzerhaus Orchester Berlin, Hamburger Symphoniker, Musikkollegium Winterthur, Württembergisches Kammerorchester, Münchener Kammerorchester, National Symphony of Ireland, Liège Philharmonic, NHK Symphony (Tokyo), Sydney Symphony, Edmonton Symphony, and Orchestre Symphonique de São Paulo, as well as extensive touring with the Amsterdam Sinfonietta in Europe and China. Recent and forthcoming recital appearances take him to Tanglewood, London's Wigmore Hall Master Series, Music at Oxford, Glasgow's City Halls, the Würzburg Festival, Amsterdam's Prinsengracht Festival, the "Folles Journées" in Tokyo, the Trasimeno Festival in Italy, and the Stavanger Festival, as well as tours in Germany, Korea, Japan, and the United States. He also tours in a trio with Viktoria Mullova and Kristian Bezuidenhout, performing in the Konzerthaus Vienna, the Schwetzingen Festival, the Concertgebouw Brügge, and Wigmore Hall. Pieter Wispelwey is the artistic director of the Beauvais Cello Festival in France. The first edition of the festival under his leadership, in May 2009, featured a week of cello recitals, concertos, and chamber music. He has appeared as soloist on five continents, performing with many of the world's leading orchestras, including the Boston Symphony, Los Angeles Philharmonic, Dallas Symphony, St. Paul Chamber Orchestra,



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Yomiuri Nippon, Tokyo Philharmonic, Sapporo Symphony, Sydney Symphony, London Philharmonic, Hallé Orchestra, BBC Symphony, BBC Scottish Symphony, Orchestra of the Age of Enlightenment, Academy of Ancient Music, Gewandhaus Orchester Leipzig, Danish National Radio Symphony, Budapest Festival Orchestra, and Camerata Salzburg, collaborating with such conductors as Iván Fischer, Esa-Pekka Salonen, Herbert Blomstedt, Yannick Nézet-Séguin, Jeffrey Tate, Kent Nagano, Sir Neville Marriner, Philippe Herreweghe, Vassily Sinaisky, Vladimir Jurowski, Paavo Berglund, Louis Langrée, Marc Minkowski, Ton Koopman, Libor Pešek, and Sir Roger Norrington. He makes regular recital appearances in London, Paris, Amsterdam, Brussels, Berlin, Milan, Buenos Aires, Sydney, Los Angeles, and New York. His discography, available on Onyx and Channel Classics, encompasses more than twenty recordings, six of which have earned major international awards. His most recent releases include the Walton Concerto and Prokofiev's *Symphony-Concerto* for cello and orchestra (Opus 125). Scheduled for fall 2010 release is an Onyx disc of Schubert works arranged for cello and piano (the Fantasia in C, the *Grand Duo*, and the *Arpeggione* Sonata), recorded on period instruments. Pieter Wispelwey plays a 1760 Giovanni Battista Guadagnini cello and a 1710 Rombouts Baroque cello.



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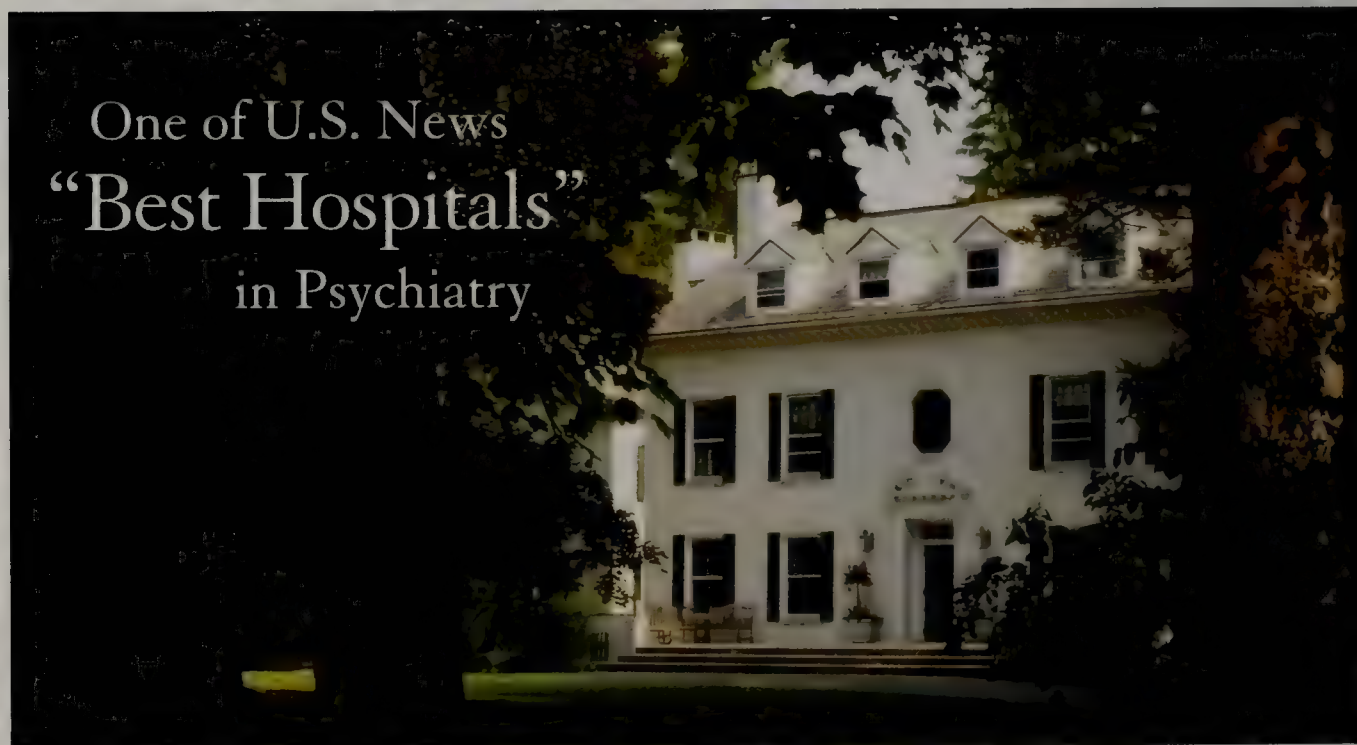
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July at Tanglewood

Friday, July 2, 8:30pm

BOSTON POPS—KEITH LOCKHART,
conductor

MICHAEL CHERTOCK, piano

DOC SEVERINSEN, trumpet

IDINA MENZEL, vocalist

Celebrating the 125th anniversary of the
Boston Pops, with tributes to the legacies
of Arthur Fiedler, John Williams, and Keith
Lockhart

Saturday, July 3, 7pm

Sunday, July 4, 7pm

Monday, July 5, 7pm

JAMES TAYLOR and CAROLE KING

Monday, July 5, 2pm

TMC ORCHESTRA—RAFAEL FRÜHBECK
DE BURGOS and CHRISTIAN MACELARU

(TMC Conducting Fellow), conductors

Music of Falla, Albéniz, Rimsky-Korsakov,
and Debussy

Tuesday, July 6, 8pm

EMERSON STRING QUARTET

DAVID SHIFRIN, clarinet

Music of J.S. Bach and Mozart

Friday, July 9, 6pm (Prelude Concert)

TANGLEWOOD FESTIVAL CHORUS

JOHN OLIVER, conductor

with STEPHANIE BLYTHE, mezzo-soprano

Music of Debussy, Poulenc, Ravel, and
Françaix

Friday, July 9, 8:30pm

Opening Night at Tanglewood

BSO—MICHAEL TILSON THOMAS,
conductor

LAYLA CLAIRE and STEPHANIE BLYTHE,
vocal soloists

TANGLEWOOD FESTIVAL CHORUS

MAHLER Symphony No. 2, *Resurrection*

Saturday, July 10, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)

BSO program of Sunday, July 11

Saturday, July 10, 8:30pm

BSO—RAFAEL FRÜHBECK DE BURGOS,
conductor

GERHARD OPPITZ, piano

ALL-BEETHOVEN PROGRAM

King Stephen Overture

Piano Concerto No. 3

Symphony No. 5

Sunday, July 11, 2:30pm

BSO—RAFAEL FRÜHBECK DE BURGOS,
conductor

PINCHAS ZUKERMAN, violin

MOZART Serenade No. 6 in D, *Serenata notturna*

MOZART Violin Concerto No. 5 in A, K.219

STRAUSS *Ein Heldenleben*

Monday, July 12, 8pm

TMC CHAMBER ORCHESTRA

TMC CONDUCTING FELLOWS

Music of J.S. Bach, Schubert, and Strauss

Wednesday, July 14, 8pm

BOSTON SYMPHONY CHAMBER PLAYERS

Music of Brahms, Mozart, Villa-Lobos, and
Gandolfi

Thursday, July 15, 8pm

KALICHSTEIN-LAREDO-ROBINSON TRIO

Music of Haydn, Shostakovich, and
Mendelssohn

Friday, July 16, 6pm (Prelude Concert)

MEMBERS OF THE BSO

ELLIOT MADORE, baritone

Music of Schumann and Loeffler

Friday, July 16, 8:30pm

BSO—MICHAEL TILSON THOMAS,
conductor

SOILE ISOKOSKI, KRISTINE JEPSON,
RUSSELL THOMAS, and JORDAN BISCH,
vocal soloists

TANGLEWOOD FESTIVAL CHORUS

STRAVINSKY *Symphony of Psalms*

MOZART Requiem

Saturday, July 17, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)

TMC Orchestra program of Saturday, July 17

Saturday, July 17, 8:30pm, Shed

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THOMAS, conductor

KAREN CARGILL, mezzo-soprano

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Sunday, July 18, 2:30pm

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
ARLO GUTHRIE, special guest
ALEC BALDWIN, narrator
TANGLEWOOD FESTIVAL CHORUS
Program to include *The Dream Lives On: A Portrait of the Kennedy Brothers* (commissioned for the Boston Pops 125th Anniversary)

Sunday, July 18, 8pm

AUDRA MCDONALD
with TED SPERLING, piano
"A New American Songbook": An eclectic mix of standard favorites and songs written expressly for Audra McDonald by today's finest music-theater composers

Wednesday, July 21, 8pm

BENJAMIN BAGBY, voice and harp
"Beowulf: The Epic in Performance": Benjamin Bagby's version, in song and speech, of the epic Anglo-Saxon poem *Beowulf*, to be sung in old English with modern English supertitles

Thursday, July 22, 8pm

PIETER WISELWEY, cello
The complete solo cello suites of J.S. Bach (extended concert with two intermissions)

Friday, July 23, 6pm (Prelude Concert)

MEMBERS OF THE BSO
Music of Mozart, Albinoni, Schubert, Rossini, Piazzolla, and Déjardin

Friday, July 23, 8:30pm

BSO—JOHANNES DEBUS, conductor
LISETTE OROPESA, soprano (Konstanze)
ASHLEY EMERSON, soprano (Blonde)
ERIC CUTLER, tenor (Belmonte)
ANTHONY STEVENSON, tenor (Pedrillo)
MORRIS ROBINSON, bass (Osmin)
TMC VOCAL FELLOWS

MOZART *Die Entführung aus dem Serail*
(*The Abduction from the Seraglio*)
Sung in German with English supertitles

Saturday, July 24, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, July 25

Saturday, July 24, 8:30pm

BSO—HERBERT BLOMSTEDT, conductor
PETER SERKIN, piano
ALL-BRAHMS PROGRAM
Piano Concerto No. 1
Symphony No. 2

Sunday, July 25, 2:30pm

BSO—HANS GRAF, conductor
LYNN HARRELL, cello
STEVEN ANSELL, viola
R. STRAUSS *Don Quixote*
JOHANN STRAUSS II Overture to *Die Fledermaus*, polkas, and waltzes
JOHANN STRAUSS *Radetzky March*

Sunday, July 25, 8pm

TMC ORCHESTRA—HERBERT BLOMSTEDT and TMC CONDUCTING FELLOWS, conductors
Music of Mendelssohn, Tchaikovsky, and Hindemith

Thursday, July 29, 8pm

MATTHIAS GOERNE, baritone
ANDREAS HAEFLIGER, piano
Music of Schumann and Brahms

Friday, July 30, 6pm (Prelude Concert)

MEMBERS OF THE BSO
Music of Berio, Schifrin, Ligeti, and Janáček

Friday, July 30, 8:30pm, Shed

The Serge and Olga Koussevitzky Memorial Concert

BSO—CHARLES DUTOIT, conductor
KIRILL GERSTEIN, piano

GLINKA Overture to *Ruslan and Ludmila*
TCHAIKOVSKY Piano Concerto No. 1
PROKOFIEV Music from *Romeo and Juliet*

Saturday, July 31, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, August 1

Saturday, July 31, 8:30pm

BSO—Conductor to be announced
HEI-KYUNG HONG, soprano
BERG Three Pieces for Orchestra
STRAUSS Four Last Songs
MAHLER Symphony No. 4



massculturalcouncil.org

Programs and artists subject to change.



2010 Tanglewood Music Center Schedule

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed and Theatre.

* indicates that tickets are available through the Tanglewood box office or SymphonyCharge.
♪ indicates that admission is free, but restricted to that evening's 8:30pm concert ticket holders.

Sunday, June 27, 11am, 3pm (Theatre) *
Monday, June 28, 11am, 3pm (Theatre) *
String Quartet Marathon: Four performances
Music of HAYDN, BEETHOVEN, BRAHMS,
SCHUMANN, and others, performed by
fourteen string quartet ensembles. One ticket
provides admission to all four performances.

Sunday, June 27, 8pm *
Monday, June 28, 8pm *
MARK MORRIS DANCE GROUP
TANGLEWOOD MUSIC CENTER FELLOWS
Choreography by Mark Morris to music of
COWELL, CHOPIN, BEETHOVEN, and
HARRISON

Sunday, July 4, 10am
Chamber Music for Brass and Percussion

Monday, July 5, 12pm
Opening Exercises
(free admission; open to the public)

Monday, July 5, 2pm *
The Phyllis and Lee Coffey Memorial Concert
TMC ORCHESTRA
RAFAEL FRÜHBECK DE BURGOS and
TMC CONDUCTING FELLOW, conductors
FALLA Suite from *El amor brujo*
ALBÉNIZ "Córdoba," "Granada," and
"El Corpus en Sevilla"
RIMSKY-KORSAKOV *Capriccio espagnol*
DEBUSSY *La Mer*

Thursday, July 8, 8pm
Vocal Chamber Concert

Saturday, July 10, 6pm ♪
Prelude Concert

Sunday, July 11, 10am
Chamber Music

Monday, July 12, 8pm *
The Daniel Freed and Shirlee Cohen Freed
Memorial Concert
TMC CHAMBER ORCHESTRA
TMC CONDUCTING FELLOWS
BACH (arr. WEBERN) *Ricercare* from
The Musical Offering
SCHUBERT Symphony No. 5
STRAUSS Suite from *Le Bourgeois Gentilhomme*

Tuesday, July 13, 8pm
Vocal Chamber Concert

Saturday, July 17, 6pm ♪
Prelude Concert

Saturday, July 17, 8:30pm (Shed) *
The Leonard Bernstein Memorial Concert
Supported by Dr. Raymond and Hannah H.
Schneider, and Diane H. Lupean
TMC ORCHESTRA
MICHAEL TILSON THOMAS, conductor
KAREN CARGILL, mezzo-soprano
WOMEN OF THE TANGLEWOOD
FESTIVAL CHORUS
AMERICAN BOYCHOIR
MAHLER Symphony No. 3

Sunday, July 18, 10am
Chamber Music

Saturday, July 24, 2:30pm
Music of TMC Composition Fellows

Saturday, July 24, 6pm ♪
Prelude Concert

For TMC concerts other than TMC Orchestra concerts and opera performances, tickets are available one hour prior to concert start-time at the Ozawa Hall box office only. Tickets are \$11. Please note that availability of seats inside Ozawa Hall is limited and concerts may sell out.

Tickets for TMC Orchestra concerts (July 5, 12, 17, 25), opera performances (August 1, 2, 4), and FCM events (August 12-16) can be ordered in advance by calling SymphonyCharge at 1-888-266-1200 or (617) 266-1200.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at TanglewoodMusicCenter.org. All programs are subject to change.

FRIENDS OF TANGLEWOOD AT THE \$75 LEVEL receive one free admission, and FRIENDS AT THE \$150 LEVEL OR HIGHER receive two free admissions to all TMC Fellow recital, chamber, and Festival of Contemporary Music performances, (excluding Mark Morris, opera, and TMC Orchestra concerts). Friends should present their membership cards at the Bernstein Gate one hour before concert time.

Additional and non-member tickets (excluding TMC Orchestra concerts) can be purchased one hour prior to each recital, chamber music, or Festival of Contemporary Music concert for \$11.

FOR INFORMATION ABOUT BECOMING A FRIEND OF TANGLEWOOD, please call (413) 637-5261 or visit bso.org.

Sunday, July 25, 10am
Chamber Music

Sunday, July 25, 8:00pm *
The Caroline and James Taylor Concert
TMC ORCHESTRA
HERBERT BLOMSTEDT and
TMC CONDUCTING FELLOWS, conductors
MENDELSSOHN *Fingal's Cave* Overture;
excerpts from *A Midsummer Night's Dream*
TCHAIKOVSKY *Romeo and Juliet*
HINDEMITH *Symphonic Metamorphoses*
on Themes of Weber

Wednesday, July 28, 8pm
Vocal Recital

Saturday, July 31, 6pm ♪
Prelude Concert

Sunday, August 1, 10am
Chamber Music

Sunday, August 1, 7:30pm (Theatre) *
Monday, August 2, 7:30pm (Theatre) *
Wednesday, August 4, 7:30pm (Theatre) *
TMC VOCAL FELLOWS AND ORCHESTRA
CHRISTOPH VON DOHNÁNYI, conductor
(August 1 and 2)
KEITARO HARADA (TMC Fellow),
conductor (August 4)
IRA SIFF, director
EDUARDO SICANGCO, set and costume
designer
MATTHEW MCCARTHY, lighting designer
STRAUSS *Ariadne auf Naxos*
Fully staged, sung in German with English
supertitles

Tuesday, August 3 *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
2:30pm: TMC Chamber Music
4pm: TMC Chamber Music
8pm: TMC Brass Fanfares (Shed)
8:30pm: Gala concert (Shed)
TMC ORCHESTRA, BSO, and BOSTON
POPS ORCHESTRA
KEITH LOCKHART, JOHN WILLIAMS, and
STEFAN ASBURY, conductors
A salute to John Williams on the occasion
of his 30th Tanglewood summer

Saturday, August 7, 6pm ♪
Prelude Concert by TMC Faculty

Sunday, August 8, 10am
Chamber Music

Wednesday, August 11, 8pm
Vocal Recital

Saturday, August 14, 6pm ♪
Prelude Concert

Thursday, August 12—Monday, August 16
2010 FESTIVAL OF CONTEMPORARY
MUSIC

Gunther Schuller, Oliver Knussen, and
John Harbison, Festival Co-Directors
Celebrating the 70th anniversary of the
TMC, the 2010 Festival is directed by the
three living composers who have chaired
the TMC's composition activities—
Gunther Schuller, Oliver Knussen, and
John Harbison—and features works by
those three composers along with music
of Copland, Hindemith, and others,
including recent resident composers.

Thursday, August 12, 8pm
TMC FELLOWS
OLIVER KNUSSSEN and TMC
CONDUCTING FELLOWS, conductors
EDWIN BARKER, double bass
Chamber music of ANTONIOU,
PERLE, SCHULLER, MADERNA, and
HINDEMITH

Friday, August 13, 2:30pm
TMC FELLOWS
Chamber music of SESSIONS, BABBITT,
WUORINEN, FOSS, and HENZE

Saturday, August 14, 2:30pm
TMC FELLOWS
JOHN HARBISON, conductor
Music of MCPHERSON, MACKEY,
JOLAS, SHENG, and WYNER

Sunday, August 15, 10am
TMC FELLOWS
Chamber music of FINE, GOEHR,
BERIO, GRIME, GANDOLFI, and
MESSIAEN

Sunday, August 15, 8pm
The Fromm Concert at Tanglewood
TMC ORCHESTRA AND VOCAL
FELLOWS
STEFAN ASBURY, conductor
Concert operas:
HARBISON *Full Moon in March*
KNUSSSEN *Where the Wild Things Are*

Monday, August 16, 8pm *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
ROBERT SPANO, OLIVER KNUSSSEN,
and TMC FELLOWS, conductors
Music of DRUCKMAN, CARTER,
MATTHEWS, and COPLAND

*The 2010 Festival of Contemporary Music
is made possible by grants from the Aaron
Copland Fund for Music, the Fromm Music
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The Boston University Tanglewood Institute (BUTI)

In 1965, Erich Leinsdorf, then music director of the Boston Symphony Orchestra, invited the Boston University College of Fine Arts to create a summer training program for high school musicians as a counterpart to the BSO's Tanglewood Music Center. Envisioned as an educational outreach initiative for the University, this new program would provide young advanced musicians with unprecedented opportunity for access to the Tangle-

wood Festival. Since then, the students of the Boston University Tanglewood Institute have participated in the unique environment of Tanglewood, sharing rehearsal and performance spaces; attending a selection of BSO master classes, rehearsals, and activities; and enjoying unlimited access to all performances of the Boston Symphony Orchestra and the Tanglewood Music Center.

Now in its 45th season, the Boston University Tanglewood Institute continues to offer aspiring young artists an unparalleled, inspiring, and transforming musical experience. Its interaction with the Boston Symphony Orchestra and the Tanglewood Music Center makes BUTI unique

among summer music programs for high school musicians. BUTI alumni are prominent in the world of music as performers, composers, conductors, educators, and administrators. The Institute includes Young Artists Programs for students age fifteen to eighteen (Instrumental, Vocal, Piano, Harp, and Composition) as well as Institute Workshops (Clarinet, Flute, Oboe, Bassoon, Saxophone, Trumpet, Horn, Trombone, Tuba/Euphonium, Percussion, Double Bass, and String Quartet). Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Boston University Tanglewood Institute, please stop by our office on the Leonard Bernstein Campus on the Tanglewood grounds, or call (413) 637-1430 or (617) 353-3386.



(photo: Michael J. Lutch)

2010 BUTI Concert Schedule

(All events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 17, 2:30pm**, Paul Haas conducts music of Respighi and Brahms. **Saturday, July 31, 2:30pm**, David Hoose conducts Bach/Elgar and Shostakovich. **Saturday, August 14, 2:30pm**, Federico Cortese conducts Beaser and Rachmaninoff (in the Tanglewood Theatre).

WIND ENSEMBLE PROGRAMS (Celebrating its 10th Anniversary Season): **Friday, July 16, 8pm**, David Martins conducts Williams, Broughton, Graham, Rochester, and Holsinger, featuring soloist Terry Everson, trumpet, and a world premiere by Gandolfi. **Friday, July 31, 8pm**, H. Robert Reynolds conducts Ticheli, Ives, Esancio/Linklater, Amram, Patterson, and Daugherty/Spede, featuring soloist Kenneth Radnofsky, saxophone, and a world premiere by Newman; Frank Battisti guest conductor.

VOCAL PROGRAMS: **Saturday, August 7, 2:30pm**, Ann Howard Jones conducts Barber, Schumann, Paulus, Dove, and Rautavaara.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6pm: **Monday, July 19; Tuesday, July 20; Wednesday, July 21; Tuesday, August 10; Wednesday, August 11; Thursday, August 12.**

Tickets available one hour before concert time. Admission is \$11 for orchestra concerts, free to all other BUTI concerts. For more information, call (413) 637-1431.

The Berkshires' nature and culture

The Berkshires boasts over one hundred cultural attractions. In fact, nowhere else will you find such a collection of museums, live performance venues, and architecturally celebrated historic homes thoughtfully situated in lush gardens and sprawling wooded properties—all minutes from quaint New England villages and towns.

Don't just take our word for it. In November 2009, the National Geographic Society named the Berkshires as one of the "world's great places" in its annual survey of destinations.

Whether you are looking for a casual outing or a hard core workout you'll find it here. Be our guest in one the Berkshires' charming lodging properties, refresh in an all-inclusive spa, refuel at an area restaurant serving farm-to-table produce and meat, or renew your wardrobe at an eclectic boutique or outlet village.

The Berkshires' natural scenery has been muse to the likes of Norman Rockwell, Edith Wharton, Herman Melville, Daniel Chester French, Henry David Thoreau, Nathaniel Hawthorne, Leonard Bernstein, Arlo Guthrie, James Taylor and Yo-Yo Ma—many of whom called it home.

Intrigued? Inspired? Below are just a few of the many experiences you don't want to miss. For more ideas, log on to www.berkshires.org for an up-to-date calendar of events or call us at **The Berkshire Visitors Bureau... 800-237-5747.**

Animagic Museum

Lee, (413) 841-6679 • www.mambor.com/animagic
Make your own animated movie. See Academy Award and how the movies *Matrix* and *Predator* were made.

The Ashley House Museum

Sheffield, (413) 229-8600 • www.thetrustees.org/places-to-visit/berkshires/ashley-house.html
African American Heritage Trail anchor site. Oldest house in the Berkshires. Weekend tours 10am-4pm.

Aston Magna Music Festival

Great Barrington, (413) 528-3595/(800) 875-7156
www.astonmagna.org
Berkshires' best kept secret: Great music, thrilling performances, world-class artists. Baroque music on period instruments.

Barrington Stage Company

Pittsfield, (413) 236-8888 • www.barringtonstageco.org
Award-winning theatre presenting Sweeney Todd, Art, Absurd Person Singular. 10 min. from Tanglewood.

Bartholomew's Cobble

Sheffield, (413) 229-8600 • www.thetrustees.org/places-to-visit/berkshires/bartholomews-cobble.html
Five miles of scenic trails. National Natural Landmark, adjacent to the historic Ashley House Museum.

Berkshire Bach Society

Great Barrington, (413) 528-9277
www.berkshirebach.org
The Berkshire Bach Ensemble & Berkshire Bach Singers perform the works of the Master and his contemporaries.

Berkshire Botanical Garden

Stockbridge, (413) 298-3926 • www.berkshirebotanical.org
Year round, hands on gardening & horticulture programs for adults. Classes & summer programs for school age children.

Berkshire Choral Festival

Sheffield, (413) 229-1999 • www.choralfest.org
Choral Masterpieces – 150 Voices, Springfield Symphony Orchestra. July 17, 24, 31, Aug. 7.

Berkshire Film and Media Commission

Berkshire County, (413) 528-4223
www.berkshirefilm.com
The BFMC is a new non-profit dedicated to facilitating film, TV and media production in Western MA.

The Berkshire Fringe

Great Barrington, (413) 320-4175 • berkshirefringe.org
Mind-blowing new works of theater, music and dance by emerging artists. July 26-Aug 16.

Berkshire Historical Society at Herman Melville's Arrowhead

Pittsfield, (413) 442-1793 • www.mobydick.org
Arrowhead is the 1783 farmhouse where Herman Melville wrote his epic, "Moby-Dick". Tours, trail, gift shop.

Berkshire International Film Festival

Great Barrington & Pittsfield; (413) 528-8030
www.biffma.org
BIFF aims to create a world-class festival as an integral part of the cultural fabric of the Berkshires. June 3-6, 2011.

Berkshires Jazz, Inc.

Pittsfield, (413) 442-7718 • www.berkshiresjazz.org
Pittsfield CityJazz Festival, Oct. 8-21, in venues all around the City.

The Bidwell House Museum

Monterey, (413) 528-6888
www.bidwellhousemuseum.org
Colonial history museum on 192 acre grounds, trails, gardens. Experience life in the Berkshires in the 1750s.

Capitol Steps at Cranwell

Lenox, (413) 881-1636 • www.cranwell.com
Hilarious political satire & song parody shows nightly at 8pm, July 2-Sept. 5, except Tues.

Chesterwood, A National Trust Historic Site

Stockbridge, (413) 298-3579 • www.chesterwood.org
The home, studio and gardens of sculptor Daniel Chester French. Open daily, 10-5, May 29-Oct. 11.

The Clark

Williamstown, (413) 458-2303 • www.clarkart.edu
Picasso Looks at Degas, an exhibition of two of the great artists of the modern period.

Close Encounters With Music

Great Barrington, (800) 843-0778 • www.cewm.org
Best in thematic chamber music October-June. Internationally recognized soloists, vibrant programming at the Mahaiwe & Ozawa Hall in 2010-2011.

The Colonial Theatre

Pittsfield, (413) 997-4444 • www.thecolonialtheatre.org
Beautifully restored year-round Gilded Age theater presenting Broadway, live music, comedy, family programming and more.

Crane Museum of Paper Making

Dalton, (413) 684-6481 • www.crane.com
Open June-mid-October. 1-5 p.m., Monday-Friday. Free Admission.

Edna St. Vincent Millay Society at Steepletop

Austerlitz, NY, (518) 392-3362 • www.millay.org
Historic House & Garden Museum. Tours available. Special exhibit "Where She Lives". Open May 28-Oct. 18.

The Berkshire Visitors Bureau thanks The Studley Press, Inc. for donating these pages.

are truly in harmony...

Emily Dickinson Museum

Amherst, (413) 542-8161
www.emilydickinsonmuseum.org
Visit the intimate world of one of the world's best-loved poets at her family homes in Amherst, MA.

Frelinghuysen Morris House & Studio

Lenox, (413) 637-0166 • www.frelinghuysen.org
Art Deco house, master Cubist collection, set on 46-acre estate next to Tanglewood.

Hancock Shaker Village

Pittsfield, (413) 443-0188
www.hancockshakervillage.org
50th anniversary in 2010! Historic buildings, gardens, trails, store & café open daily.

Housatonic River Walk

Great Barrington, (413) 528-3391
www.gbriverwalk.org
Great Barrington Housatonic River Walk. A National Recreation Trail.

IS183 Art School

Stockbridge, (413) 298-5252 • www.is183.org
Classes & workshops in visual arts for toddlers-seniors, novice-professional in a wide variety of media.

Jacob's Pillow Dance Festival

Becket, (413) 243-0745 • www.jacobspillow.org
Only 20 min. from Lenox featuring international dance, free performances, talks, tours and more.

Lichtenstein Center for the Arts

Pittsfield, (413) 499-9348 • www.culturalpittsfield.com
A lively downtown arts center with classes, events & changing art shows, plus info on nearby public art.

The Mac-Haydn Theatre, Inc.

Chatham, NY, (518) 392-9292
www.machaydntheatre.org
Professional classic & newer musicals, great voices, dynamic dance, exciting family fun.

Mahaiwe Performing Arts Center

Great Barrington, (413) 528-0100 • www.mahaiwe.org
The Mahaiwe is open year-round with Met Opera "Live in HD", live music, dance and more.

MASS MoCA

North Adams, (413) 662-2111 • www.massmoca.org
Housed in a restored 19th c factory featuring Sol LeWitt plus the best art of our time.

The Mission House & Indian Museum

Stockbridge, (413) 298-3239, Ext. 3000
www.thetrustees.org/places-to-visit/berkshires/mission-house.html
Where Stockbridge began, in Mohican homelands. Open 12-3pm, Thurs-Mon. One block from the Red Lion Inn.

The Mount

Lenox, (413) 551-5111 • www.edithwharton.org
Tour Edith Wharton's elegant 1902 estate and gardens. Terrace Café. Bookstore. Daily 10am-5pm, May-October.

Naumkeag House & Gardens

Stockbridge, (413) 298-3239, Ext. 3000
www.thetrustees.org/places-to-visit/berkshires/naumkeag.html
Forty eight acres of beauty and tranquility near the Red Lion Inn. The Trustees of Reservations.

Norman Rockwell Museum

Stockbridge, (413) 298-4100 • www.nrm.org
Come home to Norman Rockwell Museum! Gift shop. Terrace café. Open year-round. 10 minutes from Tanglewood.

North Adams Historical Society

North Adams, (413) 664-4700 • northadamshistory.org
North Adams Museum of History and Science, 25 exhibits & a temporary gallery on 3 floors in Bldg 5A Heritage State Park, Thu-Sat 10-4, Sun 1-4.

Performance Spaces for the 21st Century

Chatham, NY, (518) 392-6121 • www.ps21chatham.org
PS/21 presents its 5th season of movies, dance, chamber music, comedy & drama under a tent in an apple orchard.

Pittsfield Art Show

Pittsfield, (413) 443-6501 • www.pittsfieldartshow.org
6th Annual. July 17-18, 10am-4pm, rain or shine. Over 75 regional artists & crafts persons exhibiting. Juried show. Free.

SculptureNow June 12-Oct. 30

Lee, (413) 623-2068 • www.sculpture.org/portfolio
Juried exhibition. 15 large-scale, outdoor sculptures inspired by the Hancock Village Shakers. Self-guiding maps at Visitor's Booth.

Shakespeare & Company

Lenox, (413) 637-3353 • www.shakespeare.org
Presenting a thrilling season of Shakespeare: Richard III, The Winter's Tale and more.

Tannery Pond Concerts

New Lebanon, NY, (800) 820-1696
www.tannerypondconcerts.org
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The Theater Barn

New Lebanon, NY, (518) 794-8989
www.theaterbarn.com
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Upper Housatonic Valley African American Heritage Trail

Great Barrington, (413) 528-3391
www.africanamericantrail.org
Upper Housatonic Valley African American Heritage Trail.

Williams College Department of Music

Williamstown, (413) 597-2736 • www.music.williams.edu
Classical, New Music, Jazz, Choral. Something for everyone by incredibly talented students in the Berkshires.

Williams College Museum of Art

Williamstown, (413) 597-2429 • www.wcma.org
Over 13,000 works that span the history of art – collection and changing exhibitions. Tues-Fri, 10am-5pm; Sun, 1-5pm.



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Concerts Sundays at 3 P.M.

September 5
Kalichstein, Laredo, Robinson Trio

September 12
Borromeo String Quartet

September 19
**Emerson String Quartet
and Menahem Pressler, piano**

September 26
**Jupiter String Quartet
and Wu Han, piano**

October 3
Tokyo String Quartet

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www.southmountainconcerts.com

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July 17 8pm
Handel—*Judas Maccabeus*

July 24 8pm
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Haydn—*Paukenmesse*

July 31 8pm
All-Brahms Evening: *Schicksalslied*,
Geistlicheslied, *Nänie*, *Triumphlied*,
Academic Festival Overture, and movements
from the *Liebeslieder Waltzes*

August 7 8pm
Poulenc—*Gloria*
Rutter—*Te Deum*
Bizet—*Te Deum*

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Brentano String Quartet

JUNE 19, 8PM
Paula Robison, flute Romero Lubambo, guitar Cyro Baptista, percussion

JULY 3, 8PM
Jeremy Denk, piano

JULY 31, 8PM
Kirill Gerstein, piano

AUGUST 14, 8PM
Vivica Genaux, mezzo-soprano Craig Rutenberg, piano

SEPTEMBER 4, 8PM
Jennifer Frautschi, violin Erik Ruske, horn Pedja Muzijevic, piano

SEPTEMBER 25, 8PM
Alon Goldstein, piano

Performances are held in the Tannery
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The Koussevitzky Society

The Koussevitzky Society recognizes gifts made since September 1, 2009, to the following funds: Tanglewood Annual Fund, Tanglewood Business Fund, and Tanglewood restricted annual gifts. The Boston Symphony Orchestra is grateful to the following individuals, foundations, and businesses for their annual support of \$3,000 or more during the 2009-10 season. For further information, please contact Allison Cooley, Associate Director of Society Giving, at 413-637-5161.

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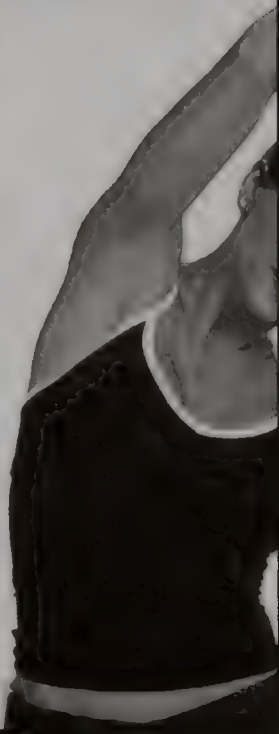
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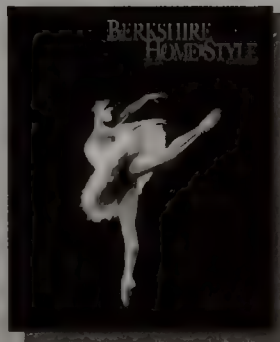
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Saturday, June 26, 5:45pm

A Prairie Home Companion®

Our 1256th Live Broadcast

From the Koussevitzky Music Shed at Tanglewood in Lenox, MA

On Tonight's Show

The Guy's All-Star Shoe Band

Richard Dworsky, music director

Pat Donohue

Gary Raynor

Peter Johnson

Andy Stein

The Royal Academy of Radio Actors

Fred Newman

Tim Russell

Sue Scott

Special Guests

Andra Suchy

Hilary Thavis

Wailin' Jennys

And Your Host

Garrison Keillor

A Prairie Home Companion® is produced by Prairie Home Productions and distributed nationwide by American Public Media.

Please note: Microphones within the theater pick up your applause and laughter as part of our live radio broadcast. Please turn off your pagers, telephones, and watch alarms. They are audible over the air. Unauthorized video or audio recording of **A Prairie Home Companion®** is not permitted.



Bank of America is proud to sponsor the 2010 Tanglewood season.

Steinway & Sons is the exclusive provider of pianos for Tanglewood.

Special thanks to Commonwealth Worldwide Chauffeured Transportation.

In consideration of the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

WHERE I COME FROM AND WHY I'M HERE

Anyone from the Midwest is born with a powerful inferiority complex and a life-time supply of discouragement, and that's why I haven't retired. I am still trying to impress my old teachers, even though they're all dead, and convince them that I was worthy of their faint hopes for me. It's the engine that keeps me going. Miss LaVona Person always smiled at me from the back of the room when I stood up and gave my speeches in speech class. She was a beautiful Lutheran woman and her smile was brilliant, stupendous. (She also was gay, which I knew nothing about until she died and I spoke at her funeral, standing next to the little urn containing her ashes.)

As a kid, I played right field for the Benson Bobcats, and I remember my last game, a ferocious game—we're leading 9-7, bases loaded, two outs—easy fly ball to right—straight into my outstretched mitt—and it hit the heel of the glove and rolled into tall grass and I retrieved it and threw wildly toward home and three runs scored and the universe sighed in remorse. That moment is still vivid. Except when I'm doing this show.

For years, I told people that I got into radio because I was in love with the sea, the lonely sea and the sky, and all I asked was a tall ship and a star to steer her by, and so I became a deckhand on an ore boat on the Great Lakes, which ran into a horrific storm, 30-foot waves crashing over the bow, navigation instruments out, transponder wrecked, and the Old Man told me to get on the ship-to-shore radio so the Coast Guard could get a fix on us, so I sang and told stories for two hours and the ship made it safely to port, but it's not true. I got into radio because I could be handsomer there and could imagine Miss Person smiling at me. And that's the truth.

So that is what brings me here today. I hope the show is good enough. I was not brought up to dazzle (though I do remember a girl named Julie Christiansen was rather delirious about me the summer before seventh grade). I am the dazzled one. Like a demented moth, I hurl my tiny thorax against the screen yet one more Saturday evening, beating my diaphanous wings, transfixed by that old light bulb. It is the dazzling light of Miss Person's smile and I'm 15, a kid with half-rim glasses and high-water pants and a weird haircut, and thank you for coming.

Gavin Miller

Stu Rosner



Artists

Garrison Keillor was born in Anoka, graduated from the University of Minnesota ('66), and lives in St. Paul. He is the author of numerous books, including his latest, *Life Among the Lutherans* (Augsburg Books) and *Pilgrims: A Wobegon Romance* (Viking).

The Guy's All-Star Shoe Band is led by *A Prairie Home Companion* music director **Richard Dworsky**. Keyboard player, composer and improviser in any style, he also writes all the script themes and underscores. His latest CD is *So Near and Dear to Me*. Chet Atkins called **Pat Donohue** (guitar) one of the greatest fingerpickers in the world today. And he writes songs too—recorded by Suzy Bogguss, Kenny Rogers and others. *Freewayman* (Bluesky Records) is the most recent of Pat's nine albums.

Gary Raynor (bass) has performed with the Count Basie band, Sammy Davis Jr.—with whom he toured for several years—and the Minnesota Klezmer Band. He teaches jazz bass at the McNally Smith College of Music in St. Paul.

Peter Johnson (percussion) has played klezmer music with Doc Severinsen and jazz with Dave Brubeck. He was a drummer for The Manhattan Transfer and for Gene Pitney. He has toured the world, but he always comes back to home base: Saint Paul.

Andy Stein (violin, saxophone) definitely has far-flung musical leanings. He collaborated with Garrison Keillor to create the opera *Mr. and Mrs. Olson*, and he has performed with artists such as Itzhak Perlman, Eric Clapton, Smashing Pumpkins, Billy Joel, Tony Bennett, Ray Charles, and Bob Dylan.

One minute he's mild-mannered **Tim Russell**; the next he's George Bush or Julia Child or Barack Obama. We've yet to stump this man of many voices. In other roles, Tim played the part of Al, the stage manager, in the Robert Altman film *A Prairie Home Companion* and a detective in the Coen brothers' *A Serious Man*.

On *APHC*, **Sue Scott** plays everything from ditzy teenagers to *Guy Noir* stunners to leathery crones who've smoked one pack of Camel straights too many. The Tucson, Arizona, native is well known for her extensive commercial and voice-over work on radio and television, as well as movie and stage roles.

Sound effects man **Fred Newman** is an actor, writer, musician, and sound designer for film and TV. He is author of the book (and CD/CD-ROM) *MouthSounds*. Fred admits that, growing up, he was unceremoniously removed from several classrooms, "once by my bottom lip."

Andra Suchy spent her childhood on a farm near Mandan, North Dakota, the daughter of two talented singers. By the time she was in grade school, she was traveling around, doing concerts and festivals with her family. These days, she sings with several groups in the Twin Cities area—including the all-girl trio The Dollys. Andra's solo recording is called *Patchwork Story*.

Funny how things come together. Born in Rome, Italy, to Minnesotan parents, **Hilary Thavis** grew up loving music—especially folk music—from Woody Guthrie and Joan Baez to Italian folk singers like Fabrizio De André and Francesco De

Gregori. But it was the blues that ultimately captured her attention. In 2002, she became the lead vocal in an Italian Blues band called Gaia Groove.

"This is about as good as contemporary folk gets," wrote one music critic about the **Wailin' Jennys**. Indeed, **Ruth Moody**, **Nicky Mehta**, and **Heather Masse** have wowed audiences across North America and beyond. Their most recent recording is 2009's *The Wailin' Jennys—Live at the Mauch Chunk Opera House* (Red House). Look for a new CD this summer. **Jeremy Penner** is on fiddle and mandolin.

A Prairie Home Companion® Staff

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GARRISON KEILLOR'S A Prairie Home Companion SUMMER LOVE TOUR



This Summer, a coast-to-coast concert tour takes on the everlasting theme of romantic love. Join host **Garrison Keillor**, Nickel Creek's **Sara Watkins**, the **Guy's All-Star Shoe Band**, and sound-effects man **Fred Newman** for tender duets and ballads, poetry (Poe, Shakespeare, Anonymous), stories of passion and marriage, and Mr. Keillor's intermission walk through the audience for the sing-along of "Unchained Melody" and "Can't Help Falling in Love with You." All this and favorite elements of *A Prairie Home Companion* — Guy Noir, Dusty and Lefty, the News from Lake Wobegon — during an entertaining date night for all ages. Visit www.prairiehome.org for tickets.

Tuesday August 10, 2010
Kresge Auditorium
Interlochen, MI

Wednesday August 11, 2010
Meijer Gardens
Grand Rapids, MI

Thursday August 12, 2010
Faze Pavilion
Kettering, OH

Friday August 13, 2010
Lewis Ginter Botanical Garden
Richmond, VA

Saturday August 14, 2010
Music Center
Brevard, NC

Sunday August 15, 2010
Conner Prairie
Indianapolis, IN

Tuesday August 17, 2010
Count Basie Theater
Red Bank, NJ

Wednesday August 18, 2010
Ives Concert Park
Danbury, CT

Thursday August 19, 2010
Meadowbrook US Cellular
Pavilion Gilford, NH

Friday August 20, 2010
AT&T Performing Arts Center
Dallas, TX

Saturday August 21, 2010
Pine Mountain Amphitheater
Flagstaff, AZ

Sunday August 22, 2010
Red Butte Garden Amphitheatre
Salt Lake City, UT

Monday August 23, 2010
Humphrey's Concerts by the Bay
San Diego, CA

Wednesday August 25, 2010
Mountain Winery
Saratoga, CA

Thursday August 26, 2010
Britt Festival
Jacksonville, OR

Friday August 27, 2010
Cuthbert Amphitheatre
Eugene, OR

Saturday August 28, 2010
Oregon Zoo Amphitheatre
Portland, OR

Sunday August 29, 2010
Denver Botanic Gardens —
Chatfield Green
Denver, CO

Tuesday August 31, 2010
Majestic Theater
San Antonio, TX

Wednesday September 1, 2010
Imagine Theatre
Moorhead, MN

Wednesday September 8, 2010
Knoxville Civic Auditorium
Knoxville, TN

Thursday September 9, 2010
Salem Civic Center
Salem, VA

Friday September 10, 2010
Pier Six Pavilion
Baltimore, MD

Saturday September 11, 2010
Koka Booth Amphitheater
Cary, NC

Sunday September 12, 2010
The Charlottesville Pavilion
Charlottesville, VA

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART | CONDUCTOR
JOHN WILLIAMS | LAUREATE CONDUCTOR

Friday evening, July 2, 2010, at 8:30

KEITH LOCKHART conducting

THE CANYON RANCH CONCERT

BOSTON POPS 125TH ANNIVERSARY CELEBRATION

Arthur Fiedler • Conductor 1930-1979

National Emblem March

Bagley

Light Cavalry Overture

von Suppé

Presenting
DOC SEVERINSEN

Ode to Doc

Beethoven-Reineke

Jalousie

Gade

Tamara Smirnova, solo violin

The Typewriter

Anderson

Film by Dick Bartlett and Susan Dangel

Rhapsody in Blue

Gershwin

MICHAEL CHERTOCK, piano

INTERMISSION

John Williams • Conductor 1980-1993 • Conductor Laureate 1993-present

Olympic Fanfare and Theme

Williams

Flying Theme from *E.T. The Extra-Terrestrial*

Williams

Main Title from *Star Wars*

Williams

Keith Lockhart • Conductor 1995-present

Overture to *Candide*

Bernstein

Presenting
IDINA MENZEL
Rob Mounsey, music director

Selections to be announced from the stage

The Beatles Rock Band Sing-Along

arr. Hollenbeck

Animation by Harmonix Music Systems, Inc.

Bank of America is proud to sponsor the 2010 Tanglewood season.

The Boston Pops Orchestra may be heard on Boston Pops Recordings, RCA Victor, Sony Classical, and Philips Records.

Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. During his fifteen-year tenure, he has conducted more than 1,200 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with prominent jazz and indie artists. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works, including "The Dream Lives On: A Portrait of the Kennedy Brothers"—premiered in May 2010 in celebration of the Boston Pops 125th anniversary season—and dozens of new arrangements. Mr. Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride, America, Oscar & Tony*, and, most recently, *The Red Sox Album*. They have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller, American Visions*, the Grammy-nominated *The Celtic Album, Holiday Pops, A Splash of Pops, Encore!*, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Keith Lockhart has made 67 television shows with the Boston Pops, including a recent concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was nationally broadcast on PBS in March 2009 and subsequently released on DVD, Blu-ray, and a Grammy-nominated CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening at Pops* (1970-2004). He has led the Boston Pops on 33 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and four tours of Japan and Korea. Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart is Artistic Advisor and Principal Conductor of the Brevard Music Center in North Carolina and Music Director Emeritus of the Utah Symphony. As music director of that orchestra from 1998 to 2009, he led a performance at the 2002 Olympic Games. Visit keithlockhart.com for further information.

Doc Severinsen's accomplishments began in his hometown of Arlington, Oregon, population 600. Carl H. Severinsen was born on July 7, 1927, and was nicknamed "Little Doc" after his father, Dr. Carl Severinsen, a dentist. At age twelve, Little Doc won the Music Educators National Contest and, while still in high school, went on the road with the Ted Fio Rito Orchestra. He served in the Army during World War II and, following his discharge, landed a spot with the Charlie Barnett Band, subsequently touring with the Tommy Dorsey and Benny Goodman bands. In 1949 Doc became a staff musician for NBC in New York City. Invited to perform with the "Tonight Show" Band, he so impressed conductor Skitch Henderson that Henderson asked him to join the band in 1962 as first trumpet. Five years later, Doc took over as music director, where he stayed until 1992. After the "Tonight Show," Doc continued to perform with and conduct major orchestras throughout the United States and Canada. He held simultaneous titles as pops director for the Milwaukee Symphony, Minnesota Orchestra, and Phoenix Symphony. His more than 30 albums include *The Very Best of Doc Severinsen*, featuring fifteen signature pieces, *Unforgettably Doc* with the Cincinnati Pops (Telarc), and the Grammy-nominated *Once More With Feeling* (Amherst). He received a Grammy Award for Best Jazz Instrumental Performance—Big Band for his recording of *Doc Severinsen and The Tonight Show Band—Volume I*. *Doc Severinsen and His Big Band/Swingin' the Blues* was released with Ed Shaughnessy and Ernie Watts. Since moving to Mexico at the end of 2006, Doc has maintained a busy performance schedule, collaborating frequently with two

Mexican musicians. "El Ritmo de la Vida" ("The Rhythm of Life") is an apt description of Gil Gutierrez and Pedro Cartas and their music. Doc and "El Ritmo" are touring throughout 2009-10. Doc Severinsen is one of the few artists to have appeared with the Boston Pops under Arthur Fiedler (in 1970 and 1972), John Williams (including a 1981 *Evening at Pops* telecast), and Keith Lockhart (including his first Opening Night as Pops Conductor in 1995).

Pianist **Michael Chertock** made his debut with the Philadelphia Orchestra in August 2001 and performed at the Ravinia Festival the following September. His numerous orchestral appearances have included concerto performances with the Montreal Symphony, Boston Pops, Toronto Symphony, Detroit Symphony, Baltimore Symphony, Utah Symphony, Indianapolis Symphony, Oregon Symphony, National Youth Orchestra of Great Britain, Sofia Philharmonic, San Diego Symphony, Columbus Symphony, and Naples Philharmonic. He has toured Asia and Florida as soloist with Keith Lockhart and the Boston Pops. In 2005 he performed the world premiere of Tod Machover's concerto for hyper-piano and orchestra, *Jeux Deux*, in Boston's Symphony Hall. His most recent Boston Pops appearances were in May 2010. He made the debut recording and performed the world premiere of Roger Davis's Piano Concerto in F with the Sofia Philharmonic. He and Frank Weinstock gave the acclaimed world premiere performance of Jonathan Kramer's piece for two pianos and percussion, *Notta Sonata*. In 1994 he released *Cinematic Piano*, his first Telarc CD, a collection of piano music from movies, which has sold more than 30,000 units worldwide. Michael Chertock joined the piano faculty of the Cincinnati College-Conservatory of Music in 1998 after teaching two years at Ohio's prestigious Miami University where he worked in the piano department with Dr. Robert Thomas. Mr. Chertock was appointed assistant professor at CCM in 2004, and chair of the piano department in 2008. In 2002 Michael Chertock was appointed conductor of the Blue Ash/Montgomery Symphony, a professional orchestra in suburban Cincinnati. He has also conducted the Columbus Symphony and the Cincinnati Ballet Orchestra.

Idina Menzel, who made her Boston Pops debut at this year's Opening Night concert at Symphony Hall, has a diverse career on the stage, in films, and in music. She recently joined the cast of *Glee*, the hit Fox television series. Last year she concluded a national tour promoting her album *I Stand*. Idina writes and performs her own music. She released the Glen Ballard-produced album for her label, Warner Bros. Records, and played to sold-out audiences nationwide. The New York performance was part of the "Mastercard Soundstage" series, which aired on PBS. PBS also aired the concert version of *Chess: The Musical*, recorded at London's Royal Albert Hall. Her film credits include Disney's *Enchanted*, the film version of the Pulitzer- and Tony Award-winning musical *Rent*, in which she reprised her role as Maureen, and *Ask the Dust*. She recently appeared on ABC-TV's *Private Practice*. In September 2006 Idina premiered the Broadway hit *Wicked* in London's West End to rave reviews and received the Theatregoers Choice Award for Best Actress in a Musical. She starred in Michael John LaChiusa's *See What I Wanna See* at The Public Theater, earning Drama Desk Award and Drama League Award nominations. In December 2005 she completed her Tony Award-winning performance, for Lead Actress in a Musical, in *Wicked*. Helmed by Tony-winning director Joe Mantello, *Wicked* played to packed audiences at the Gershwin Theatre from its opening in October 2003. Menzel was also nominated for a Drama Desk Award for her role as Elphaba ("the green girl"). She received a Tony nomination for her Broadway debut as Maureen in the original production of *Rent*. She also earned a Drama Desk nomination for her performance as Kate in Manhattan Theater Club's *The Wild Party*, appeared as Sheila in the Encores! production of *Hair*, and starred as Amneris in Broadway's *Aida*. Her other Off-Broadway credits include the pre-Broadway production of *Rent* and *The Vagina Monologues*.

Alex Rigopulos and current CTO Eran Egozy founded **Harmonix** in 1995; both were working in the computer music group at the MIT Media Laboratory. Harmonix's first product, *The Axe*, was PC software that turned a joystick or mouse into a musical instrument with which anyone could improvise instrumental solos in real time. Harmonix's first game releases, *Frequency* and *Amplitude* (both Sony Computer Entertainment, 2001 and 2003, respectively), were the first online multi-player music games. The *Karaoke Revolution* series (2003 to 2005, published by Konami) added a fantasy element to karaoke,

allowing players to invent their own character and customize a performance venue. A departure was Harmonix's first (and to date only) non-musical game, 2004's *EyeToy: AntiGrav* (Sony), an extreme sports game in which players competed by moving their entire bodies, controlling a 3D character through their own motions. Music games began to revolutionize the industry with the release of the award-winning *Guitar Hero* (2005) and *Guitar Hero II* (2006), developed by Harmonix and published by RedOctane. With *Rock Band*, Harmonix realized its dream of creating a game that could turn any group into a full band, with guitars, bass, drums, and vocals. For its first single-artist game, Harmonix started at the very top. *The Beatles: Rock Band* marks the first time the legendary quartet has licensed its music and likenesses for a video game. Gameplay follows the band through key moments in its story, from the Cavern Club to the Apple rooftop. Visit thebeatlesrockband.com for further information.

THE BOSTON POPS ESPLANADE ORCHESTRA

KEITH LOCKHART

Conductor
*Julian and Eunice Cohen
 Boston Pops Conductor's
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 perpetuity*

JOHN WILLIAMS

Laureate Conductor

first violins

Tamara Smirnova
 Ikuko Mizuno
 Ronan Lefkowitz
 Sheila Fiekowsky
 Aza Raykhtsaum
 Bonnie Bewick
 Tatiana Dimitriades
 James Cooke
 Si-Jing Huang
 Catherine French
 Wendy Putnam
 Xin Ding

second violins

Vyacheslav Uritsky
 Glen Cherry
 Jason Horowitz
 Julianne Lee
 Yuncong Zhang
 Caroline Pliszka
 Frank Powdermaker
 John Holland
 Michael Rosenbloom
 Lisa Crockett

violas

Edward Gazouleas
 Michael Zaretsky
 Mark Ludwig
 Rachel Fagerburg
 Rebecca Gitter
 Lisa Suslowicz
 Susan Culpo
 Anne Black

cellos

Sato Knudsen
 Owen Young
 Alexandre Lecarme
 Adam Esbensen
 Blaise Déjardin
 Ronald Lowry
 Theresa Borsodi
 William Rounds

basses

Lawrence Wolfe
 Benjamin Levy
 Todd Seeber
 Joseph Holt
 Gregory Koeller
 Susan Hagen

flute

Linda Toote
 Ann Bobo

piccolo

Cynthia Meyers

oboes

Mark McEwen
 Laura Ahlbeck

english horn

Robert Sheena

clarinets

Michael Wayne
 Ian Greitzer

bass clarinet

David Martins

bassoons

Richard Ranti
 Suzanne Nelsen

contrabassoon

Gregg Henegar

horns

Richard Sebring
 Jonathan Menkis
 Kevin Owen
 Jason Snider
 Kate Gascoigne

trumpets

Thomas Rolfs
 Benjamin Wright
 Thomas Siders
 Bruce Hall

trombone

Toby Oft
 Hans Bohn

bass trombone

Angel Subero

tuba

Mike Roylance

timpani

Timothy Genis

percussion

Frank Epstein
 J. William Hudgins
 W. Lee Vinson
 Daniel Bauch
 James Gwin

harp

Jessica Zhou

keyboard

Vytas Baksys

guitar

Jonathan Finn

electric bass

Paul Nowinski

librarian

John Perkel

personnel manager

Lynn G. Larsen

stage manager

John Demick



Fourth of July Celebration

Sunday, July 4, 2010

4:00 Grounds open

4:00– ON THE LAWN
7:00 Le Masque & Makiaje: Fantastic Face Painting
 & Henna Design by Majalehn
 Back to *Life!* Chair Massage
 Hurdy Gurdy Monkey and Me

4:30 Tom Murphy
 LAWN NEAR VISITOR CENTER

5:15 The FOOLZ
 CHAMBER MUSIC HALL

6:00 Randy Judkins
 LAWN NEAR VISITOR CENTER



7:00 KOUSSEVITZKY MUSIC SHED
 CAROLE KING & JAMES TAYLOR
 TROUBADOUR REUNION

Fireworks will take place over the Stockbridge Bowl
following the evening concert.

Please note: In case of inclement weather, the performances scheduled for
the Manor House Lawn next to the Visitor Center will take
place in the Chamber Music Hall.

Bank of America is proud to sponsor the 2010 Tanglewood season.

PRE-CONCERT PERFORMERS AND ACTIVITIES

Tom Murphy was born and raised in Pottsville, Pennsylvania, where he graduated from Pottsville High. After receiving his bachelor's degree from East Stroudsburg University, he moved to Stowe, Vermont, where he spent two years as a professional acrobatic skier before turning his energies to the stage. He co-founded two international touring comedy troupes—Mountain Mime and Clown Shoes—and taught in Denmark, France, Germany, Austria, and in the United States (at the Boston University Theater Institute and Ringling Brothers' Clown College). Mr. Murphy has been featured in a Showtime special from "The Just for Laughs Festival" in Montreal. In Paris he was awarded "Number One Clown" at the 1987 international circus competition, Cirque De Demain. After a three-month engagement at Atlantic City's International Resorts Hotel, he traveled to Hollywood to make his film debut in *Ava's Magical Adventure* starring Timothy Bottoms and Patrick Dempsey. For more than a decade, Mr. Murphy has been touring primarily in Europe and the United States, where he has built a solid reputation as a Theater Clown, continuing the slapstick tradition of Keaton, Lloyd, and Chaplin. No stranger to Broadway, in 1984 he co-produced with clarinetist Jean Kopperud a show entitled *The Ladder and the Clarinet at the Symphony Space*—it was just a bit shy of critical acclaim. In November 1998 Mr. Murphy performed his solo show on Broadway at the New Victory Theater, a thirteen-performance, sold-out engagement that also earned critical acclaim.

Veterans of film, television and stage, Wells & Woodhead have performed their one-of-a-kind antics for family audiences on six continents. Their new show, **Foolz**, is a character-driven amalgam of music, comedy, and juggling that visually demonstrates the power of synchronicity between two performers with vastly different dispositions. Their signature grand finale—a

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frenetic juggling panoply of flying chairs, guitars, bird cages, umbrellas, rubber chickens, and clubs—insures the audience will be wearing their happy faces long after the show is over.

Randy Judkins is a unique inspirational speaker and has presented his original, interactive programs on humor in our lives, change, stress, self-concept, and teamwork for numerous professional groups, schools, and companies in over 25 U.S. states, Canada, and Europe. For example, he has given his keynote on humor at Statewide Wellness Conferences in Maine, New Hampshire, Vermont, New Jersey, New York, Georgia, Washington, Idaho, Iowa, Indiana, Michigan, Pennsylvania, South Dakota, and Texas. Randy has instructed at the Ringling Brothers Barnum and Bailey's Clown College in Florida, and has served as a character consultant for Tri-Star Pictures and as a *Circus of the Stars* trainer in Hollywood. The Juilliard School of Drama in New York City hired Randy to teach a series of master classes in character and physical theater. In 2002 he founded the comedy trio the Maine Hysterical Society, which has been called "The best variety comedy act in New England." Their Downeast characters perform comical songs and sketches about Maine. In 2008 Randy and the Maine Hysterical Society joined Lucie Arnaz and other presenters at the Humor Project's 52nd International Conference on "The Positive Power of Humor & Creativity" and in July 2008, performed with Lucie at Birdland, New York's legendary jazz club. In summer 2005 Randy gathered sponsors and raised over \$1200 for the Boys and Girls Clubs of Greater Portland by running in the Beach to Beacon 10K Road Race while juggling three balls the entire 6.2 miles. He finished the race under an hour and he did not drop a ball.

Theatre Nouveau artistes offer **Fantastic Face Painting (Makiaje) & Henna Design** for its 22nd season at Tanglewood's July 4th celebration. This fine facial artistry consists of hand-blended, colour-coordinated, folk-arte Renaissance designs and masques. Each one, an improviZensation, is delicately dramatic, uplifting one's creative spirit. Artistic director **Majalehn** is also developing a *theatre nouveau* (new theatre with an evocative vision) and offers "the new danse of theatre" sessions, a unique movement-theatre discipline, interweaving theatre, music, and danse as profound performance artistry.

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England's only live performing monkey act has been featured on many television programs, including *Late Night with David Letterman*, *Saturday Night Live*, *Chronicle*, and NBC's *Today Show*. Tony and Coco were featured in the television movie *The Kennedys and the Fitzgeralds* and have received the prestigious comedic honor of a lifetime membership to the Harvard Lampoon. Topping their list of impressive appearances, however, is performing at the BSO's 4th of July Celebration at Tanglewood for twenty-eight consecutive years.

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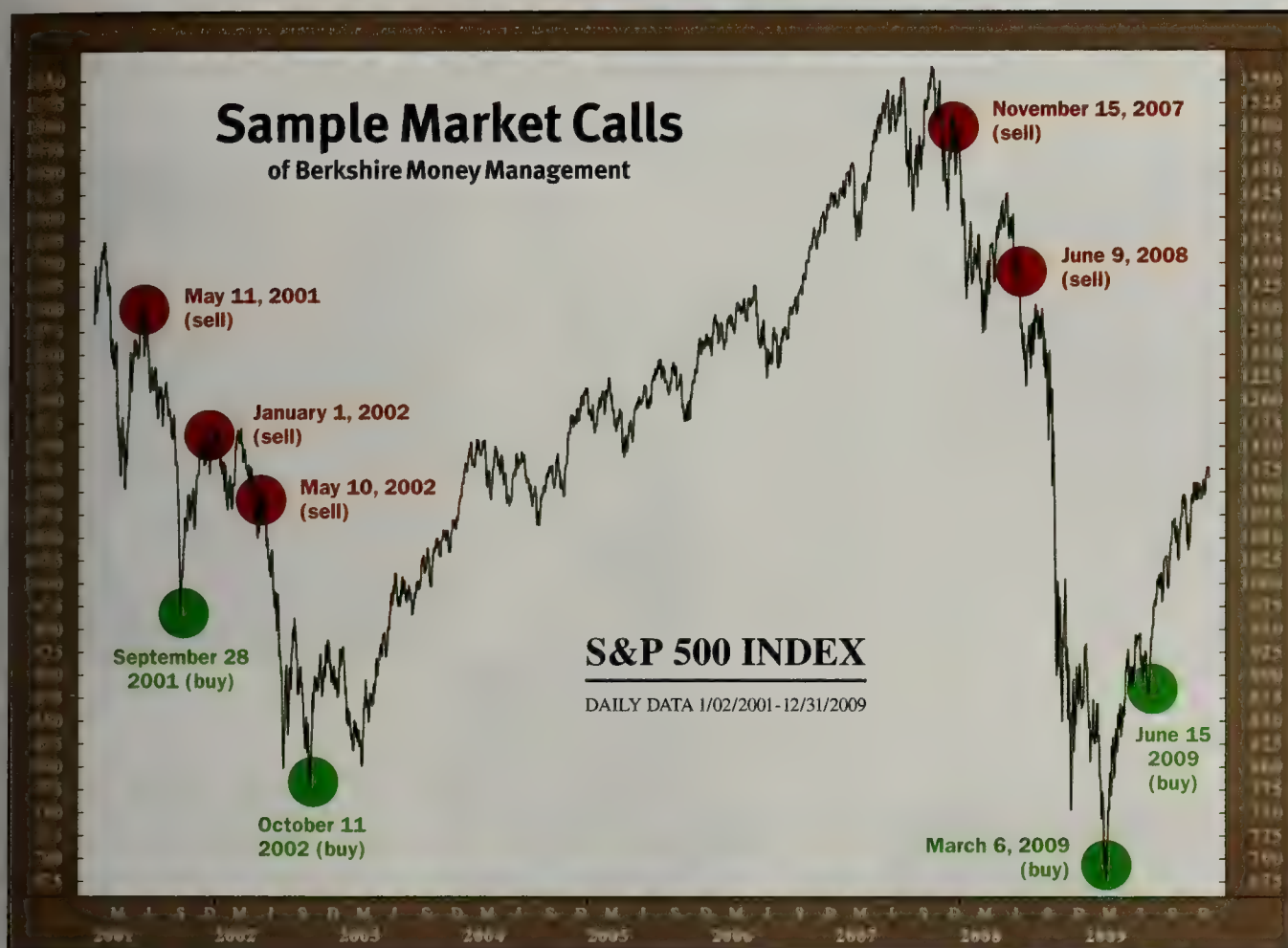
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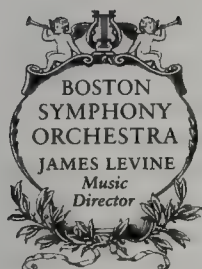


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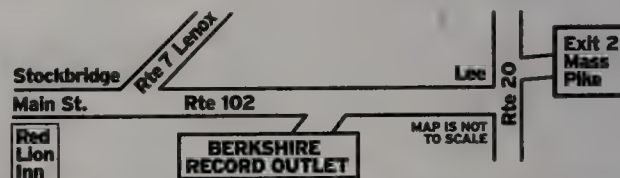


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This Summer's Special Focus Exhibits at the Tanglewood Visitor Center and Highwood

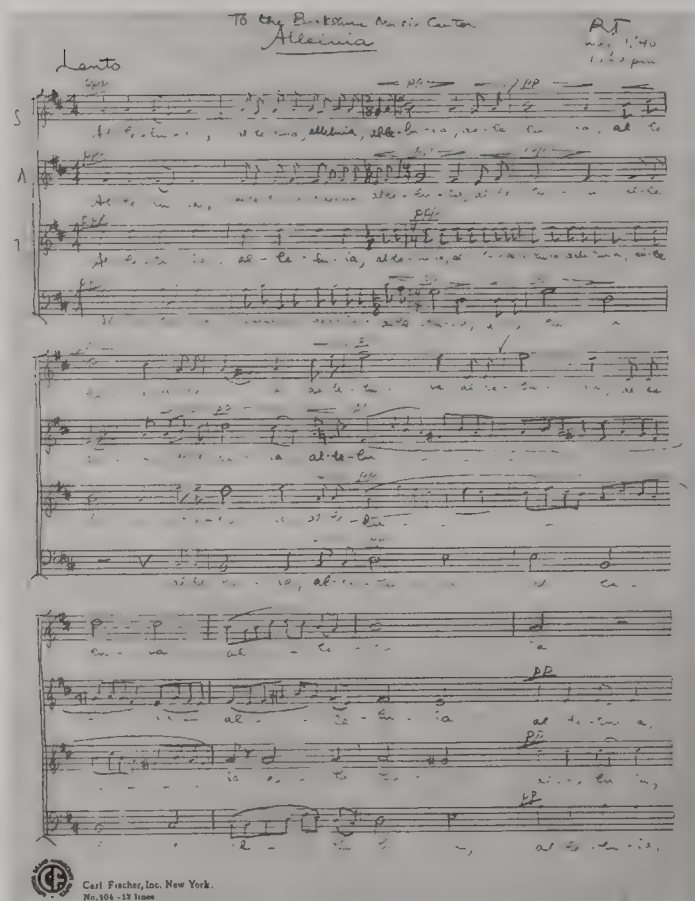
Celebrating the Tanglewood Music Center's 70th Anniversary,
and Tanglewood Photographer Walter H. Scott



Aaron Copland teaching a Berkshire Music Center composing class in the 1940s (Howard S. Babbitt, Jr./ BSO Archives)

This summer marks the 70th anniversary of the Tanglewood Music Center, the BSO's summer training institute for young musicians that was founded (as the Berkshire Music Center) by Serge Koussevitzky in 1940. In conjunction with this anniversary, the BSO Archives has mounted an exhibit at the Tanglewood Visitor Center. The display celebrates the seven decades of teaching and learning that have influenced generations of instrumentalists, conductors, vocalists, and composers who have studied with BSO musicians and conductors, as well as with a vast number of distinguished composers and other visiting artists on the TMC faculty.

In addition, a special exhibit on the first floor of the Highwood Manor House celebrates the work of distinguished photographer Walter H. Scott (1931-2009). For more than a quarter-century, from 1974, Walter Scott documented the history of Tanglewood through the thousands of pictures he took. Curated by his son Hilary Scott, the exhibit includes vintage prints from Walter Scott's Stockbridge studio.



First page of the manuscript score of Randall Thompson's "Alleluia," composed for the opening exercises of the Berkshire Music Center's inaugural session in 1940 (BSO Archives)



A late-1970s portrait of Tanglewood photographer Walter H. Scott (courtesy Hilary Scott)



Tanglewood

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at

Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed (BSO Archives)

At the all-Wagner concert that opened the 1937 festival's second weekend,

rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of \$100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed, ... which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday- and Saturday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song. All participants receive full fellowships covering tuition, room, and board. TMC Orchestra highlights this summer include Mahler's Symphony No. 3 conducted by Michael Tilson Thomas in the Koussevitzky Music Shed (July 17), and, in Seiji Ozawa Hall, works by Falla and Debussy led by Rafael Frühbeck de Burgos (July 5), Hindemith's *Symphonic Metamorphoses on Themes of*

Weber led by Herbert Blomstedt (July 25), and Copland's Symphony No. 3 led by Robert Spano (August 16). In addition, a concert by the TMC Chamber Orchestra will showcase performances by the TMC Conducting Fellows (July 12).

Opera activities include a fully staged TMC production of Strauss's *Ariadne auf Naxos* with Christoph von Dohnányi conducting (August 1, 2, and 4 in the Theatre) and concert versions of Oliver Knussen's *Where the Wild Things Are* and John Harbison's *Full Moon in March* as part of the 2010 Festival of Contemporary Music (August 15 in Ozawa Hall). The Mark Morris Dance Group returns for its annual residency with performances by the company and TMC Fellows on June 27 and 28, including a new Mark Morris work choreographed to folksong arrangements by Beethoven and MMDG

repertory works choreographed to music by Cowell, Chopin, and Harrison. TMC string players start the season with a week-long intensive study of the string quartet, culminating in marathon concerts on June 27 and 28 in the Theatre. All of the TMC Fellows participate in chamber music programs in Ozawa Hall throughout the summer, notably on Sunday mornings at 10 a.m., and on Saturdays at 6 p.m. prior to BSO concerts.

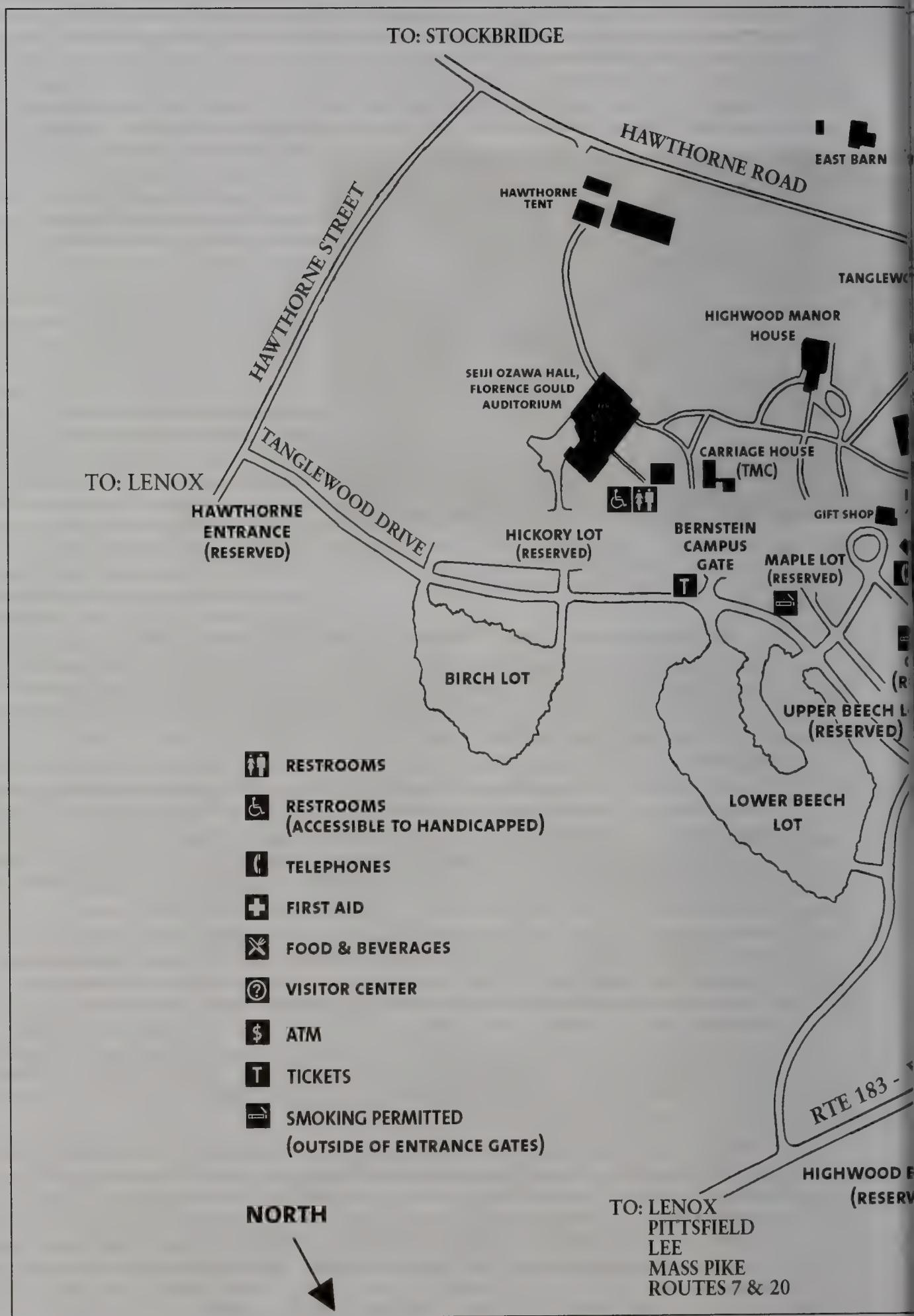
The Festival of Contemporary Music (FCM), an annual five-day celebration of the music of our time, will this year be the culmination of season-long programming celebrating the Tanglewood Music Center's 70th anniversary, and the seven decades of great composers who have taken a major role in its composition program teaching the next generation of composers and inspiring the next generation of performers. Directed and programmed collaboratively by Gunther Schuller, Oliver Knussen, and John Harbison, this year's six FCM concerts (August 12-16) will be a retrospective of great works of the twentieth and twenty-first centuries.

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, Leonard Bernstein, Stephanie Blythe, William Bolcom, David Del Tredici, Christoph von Dohnányi, Jacob Druckman, Lukas Foss, Michael Gandolfi, John Harbison, Gilbert Kalish, Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Seiji Ozawa, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



Milton Babbitt, Elliott Carter, John Harbison, and TMC Fellows including conductor Tomasz Golka (standing at podium) during rehearsal for a 2006 TMC performance of Stravinsky's "L'Histoire du soldat" (photo: Hilary Scott)





Tanglewood

LENOX, MA



Boston Symphony Association of Volunteers Tanglewood Volunteer Leaders 2010

Chair, Aaron J. Nurick
Vice-Chair, Wilma Michaels

Co-Chairs

Howard Arkans • Augusta Leibowitz • Alexandra Warshaw

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The Last Five Years

Written and Composed
by Jason Robert Brown
Directed by Anders Cato

The Guardsman

by Ferenc Molnar
Directed by John Rando

Macbeth

by William Shakespeare
Directed by Eric Hill

Edward Albee's A Delicate Balance

Directed by David Auburn

K2

by Patrick Meyers
Directed by Wes Grantom

Endgame

by Samuel Beckett
Directed by Eric Hill

Rodgers & Hart's Babes in Arms

Directed by E. Gray Simons III

No Wake

World Premiere
by William Donnelly
Directed by Kyle Fabel

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Julian Whitley and McCaella Donovan in *Carade* 2009

In Consideration of Our Performing Artists and Patrons

Please note: Tanglewood is pleased to offer a smoke-free environment. We ask that you refrain from smoking anywhere on the Tanglewood grounds. Designated smoking areas are marked outside the entrance gates.

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission. Please do not bring food or beverages into the Koussevitzky Music Shed or Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals is prohibited, and that video cameras may not be carried into the Music Shed or Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

For the safety of your fellow patrons, please note that cooking, open flames, sports activities, bikes, scooters, skateboards, and tents or other structures are prohibited from the Tanglewood grounds. Please also note that ball playing is not permitted on the Shed lawn when the grounds are open for a Shed concert, and that during Shed concerts children may play ball only behind the Visitor Center or near Ozawa Hall.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

Thank you for your cooperation.

Tanglewood Information

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.tanglewood.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

TANGLEWOOD's WEB SITE at www.tanglewood.org provides information on all Boston Symphony Orchestra activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Re-admission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered online in advance at www.tanglewood.org or by phone at (413) 637-5240.



Tanglewood

Program Book Re-Use Initiative

Tanglewood is pleased to continue its program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

**If you would like your program book to be re-used,
please choose from the following:**

- 1) Return your unwanted clean program book to an usher following the performance.
- 2) Leave your program book on your seat.
- 3) Return your clean program book to the program bins.

Thank you for helping to make Tanglewood greener!

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. **LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE**, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

FREE LAWN TICKETS FOR YOUNG PEOPLE: On the day of the concert, children age seventeen and younger will be given special lawn tickets to attend Tanglewood concerts **FREE OF CHARGE**. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals, and also beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are \$17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is open during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. The Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 5 p.m. Monday through Friday, from 9 a.m. through intermission on Saturday, and from noon until 5 p.m. Sunday. The Visitor Center is open from July 2 through August 29. There is no admission charge.



Tanglewood

GLASS HOUSE

EXCITEMENT of Discovery

Visit the Glass House for a pleasurable shopping experience!

View our 2010 collection, including apparel, recordings, unique gifts, and great Tanglewood mementos.

New this year! The Glass House at Highwood Gate is now a self-service store. Enjoy browsing the displays and make your own selections. Shopping will be fun, easy, and efficient.

Shop for yourself, or for someone special, and savor the spirit of Tanglewood.

Main Gate:

Monday – Thursday, 10am-4pm

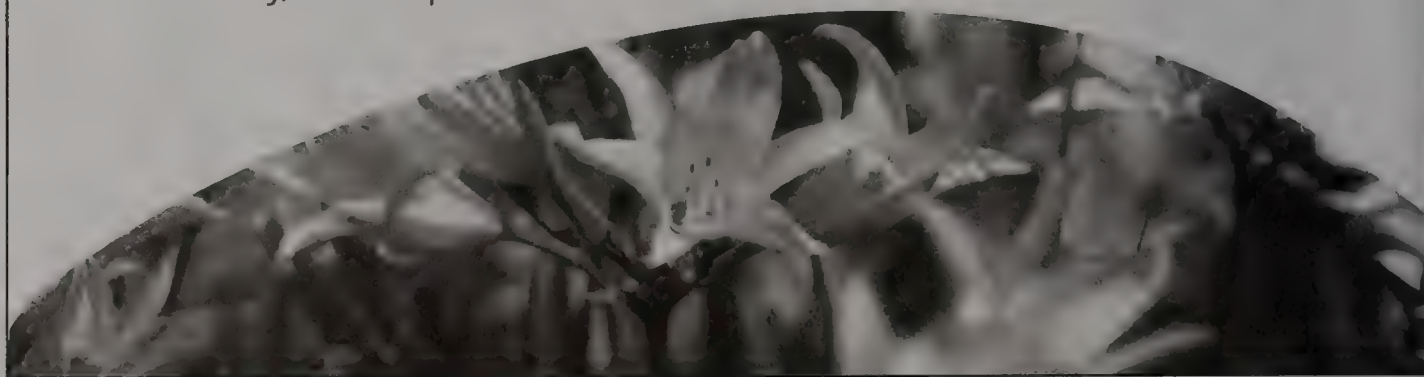
Friday, 10am – 30 minutes post-concert

Saturday, 9am – 30 minutes post-concert

Sunday, noon – 6pm

Highwood Gate:

Performance Hours



James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2009-10 BSO programs included the premieres of commissioned works from Peter Lieberman, Elliott Carter, and John Harbison; the world premiere of John Williams's *On Willows*

and *Birches*, written for the BSO's longtime harpist Ann Hobson Pilot, who retired from the orchestra in 2009; the BSO's first complete Beethoven symphony cycle on subscription concerts in 75 years; Mendelssohn's *Elijah* in its first BSO performances since 1980, and a Pension Fund Concert featuring all four Strausses (both Johanns, Josef, and Richard). His programming each year balances orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from leading American composers.



(photo: Michael J. Lutch)

James Levine made his Boston Symphony Orchestra debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. In addition to his BSO concerts in Boston and at Tanglewood, he also leads Tanglewood Music Center classes devoted to orchestral repertoire, Lieder, and opera. James Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and

the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has conducted nearly 2,500 performances of 85 different operas, including fifteen company premieres. This past season at the Met he led new productions of *Tosca* and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also a distinguished pianist, Mr. Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

The recipient of numerous international honors and awards, James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg and Bayreuth. He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival and, concurrently, was music director of the Cincinnati May Festival for six summers. Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic, making more than 200 recordings over the last thirty years of works ranging from Bach to Babbitt.



Boston Symphony Orchestra

Tanglewood 2010

James Levine

Music Director
*Ray and Maria Stata Music
Directorship, fully funded
in perpetuity*

Bernard Haitink

Conductor Emeritus
*LaCroix Family Fund,
fully funded in perpetuity*

Seiji Ozawa

Music Director Laureate

First Violins

Malcolm Lowe

Concertmaster
*Charles Munch chair,
fully funded in perpetuity*

Tamara Smirnova

Associate Concertmaster
*Helen Horner McIntyre
chair, endowed in perpetuity
in 1976*

Alexander Velinon

Assistant Concertmaster
*Robert L. Beal, Enid L.,
and Bruce A. Beal chair,
endowed in perpetuity
in 1980*

Elita Kang

Assistant Concertmaster
*Edward and Bertha C. Rose
chair*

Bo Youp Hwang

*John and Dorothy Wilson
chair, fully funded
in perpetuity*

Lucia Lin

Forrest Foster Collier chair

Ikuko Mizuno

*Dorothy Q. and David B.
Arnold, Jr., chair, fully
funded in perpetuity*

Sheila Fiekowsky*

*Muriel C. Kasdon and
Marjorie C. Paley chair*

Jennie Shames*

*Ruth and Carl J. Shapiro
chair, fully funded
in perpetuity*

Valeria Vilker Kuchment*

*Theodore W. and Evelyn
Berenson Family chair*

Tatiana Dimitriadis*

*Stephanie Morris Marryott
and Franklin J. Marryott
chair*

Si-Jing Huang*

*Catherine and Paul
Buttenwieser chair*

Nicole Monahan*

*Mary B. Saltonstall chair,
fully funded in perpetuity*

Wendy Putnam*

*Kristin and Roger Servison
chair*

Xin Ding*

*Donald C. and Ruth Brooks
Heath chair, fully funded
in perpetuity*

Glen Cherry*

Second Violins

Haldan Martinson

Principal
*Carl Schoenhof Family
chair, fully funded
in perpetuity*

Vyacheslav Uritsky

Assistant Principal
*Charlotte and Irving W.
Rabb chair, endowed
in perpetuity in 1977*

(position vacant)

Ronald Knudsen

*Shirley and J. Richard
Fennell chair, fully funded
in perpetuity*

Joseph McGauley

*David H. and Edith C.
Howie chair, fully funded
in perpetuity*

Ronan Lefkowitz

Nancy Bracken*

Aza Raykhtsaum*

*Robert Bradford Newman
chair, fully funded
in perpetuity*

Bonnie Bewick*

James Cooke*

Victor Romanul*
Bessie Pappas chair

Catherine French*

Jason Horowitz*

Julianne Lee*

Yuncong Zhang*

Violas

Steven Ansell

Principal
*Charles S. Dana chair,
endowed in perpetuity
in 1970*

Cathy Basrak

Assistant Principal
*Anne Stoneman chair, fully
funded in perpetuity*

Edward Gazouleas

*Lois and Harlan Anderson
chair, fully funded
in perpetuity*

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig*

Rachel Fagerburg*

Kazuko Matsusaka*

Rebecca Gitter*

Cellos

Jules Eskin

Principal
*Philip R. Allen chair,
endowed in perpetuity
in 1969*

Martha Babcock

Assistant Principal
*Vernon and Marion Alden
chair, endowed in perpetuity
in 1977*

Sato Knudsen

*Mischa Nieland chair, fully
funded in perpetuity*

Mihail Jojatu

*Sandra and David Bakalar
chair*

Jonathan Miller*

*Charles and JoAnne
Dickinson chair*

Owen Young*

*John F. Cogan, Jr., and
Mary L. Cornille chair,
fully funded in perpetuity*

Andrew Pearce*

*Stephen and Dorothy Weber
chair, fully funded
in perpetuity*

Mickey Katz*

*Richard C. and Ellen E.
Paine chair, fully funded
in perpetuity*

Alexandre Lecarme*

*Lillian and Nathan R.
Miller chair*

Adam Esbensen*

Blaise Déjardin*

Basses

Edwin Barker

Principal
*Harold D. Hodgkinson
chair, endowed in perpetuity
in 1974*

Lawrence Wolfe

Assistant Principal
*Maria Nistazos Stata chair,
fully funded in perpetuity*

Benjamin Levy

*Leith Family chair, fully
funded in perpetuity*

Dennis Roy

*Joseph and Jan Brett
Hearne chair*

Joseph Hearne

James Orleans*

Todd Seeber*

*Eleanor L. and Levin H.
Campbell chair, fully
funded in perpetuity*

John Stovall*

Flutes

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stemberg chair

Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

(position vacant)
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Benjamin Wright
Arthur and Linda Gelb chair

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

Trombones

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

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A Brief History of the Boston Symphony Orchestra

Now in its 129th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important composers; its summer season at Tanglewood is one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson,
founder of the Boston
Symphony Orchestra
(BSO Archives)

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel, taken 1882 (BSO Archives)

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first “Promenade” concert, offering both music and refreshments, and fulfilling Major Higginson’s wish to give “concerts of a lighter kind of music.” These concerts, soon to be given in the springtime and renamed first “Popular” and then “Pops,” fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky’s time, with the employment of many French-trained musicians.



Serge Koussevitzky arriving at Tanglewood prior to a concert (BSO Archives)

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO’s first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra’s first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson’s dream of “a good honest school for musicians,” and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams’s baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.



A banner advertising the 1939 Berkshire Symphonic Festival (BSO Archives)

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was



Rush ticket line at Symphony Hall, probably in the 1930s (BSO Archives)

initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music advisor and three years as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera. In late summer 2007, he and the BSO made their first European tour together, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London.

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LE: *Little Dancer Aged Fourteen*, 1879-81, by Edgar Degas. The Clark, Williamstown, Massachusetts. RIGHT: *Standing Nude*, 1907, by Pablo Picasso. Museo del Novecento, Milan (8750). © 2010 Estate of Pablo Picasso / ARS, New York



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Opera

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July 30, August 1, 4, 6

Music and Libretto by Franz Schreker
American Symphony Orchestra
Conducted by Leon Botstein
Directed by Thaddeus Strassberger

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Theater

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Directed by Caltriona McLaughlin

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Dance

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Operetta

THE CHOCOLATE SOLDIER

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Conducted by James Glicken
Directed by Michael Mayer

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weekend one

Berg and Vienna

Friday, August 13	program one	Alban Berg: The Path of Expressive Intensity Chamber works by Berg
Saturday, August 14	program two	The Vienna of Berg's Youth Chamber works by Zemlinsky, Webern, and others
	program three	Mahler and Beyond American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Berg, Mahler, Korngold, and others
Sunday, August 15	program four	Eros and Thanatos Chamber works by Berg, Schreker, Mahler, and others
	program five	Teachers and Apostles Chamber works by Berg, Schönberg, Wellesz, and others
	program six	The Orchestra Reimagined Members of the American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Berg, Busoni, Hindemith, and others

weekend two

Berg the European

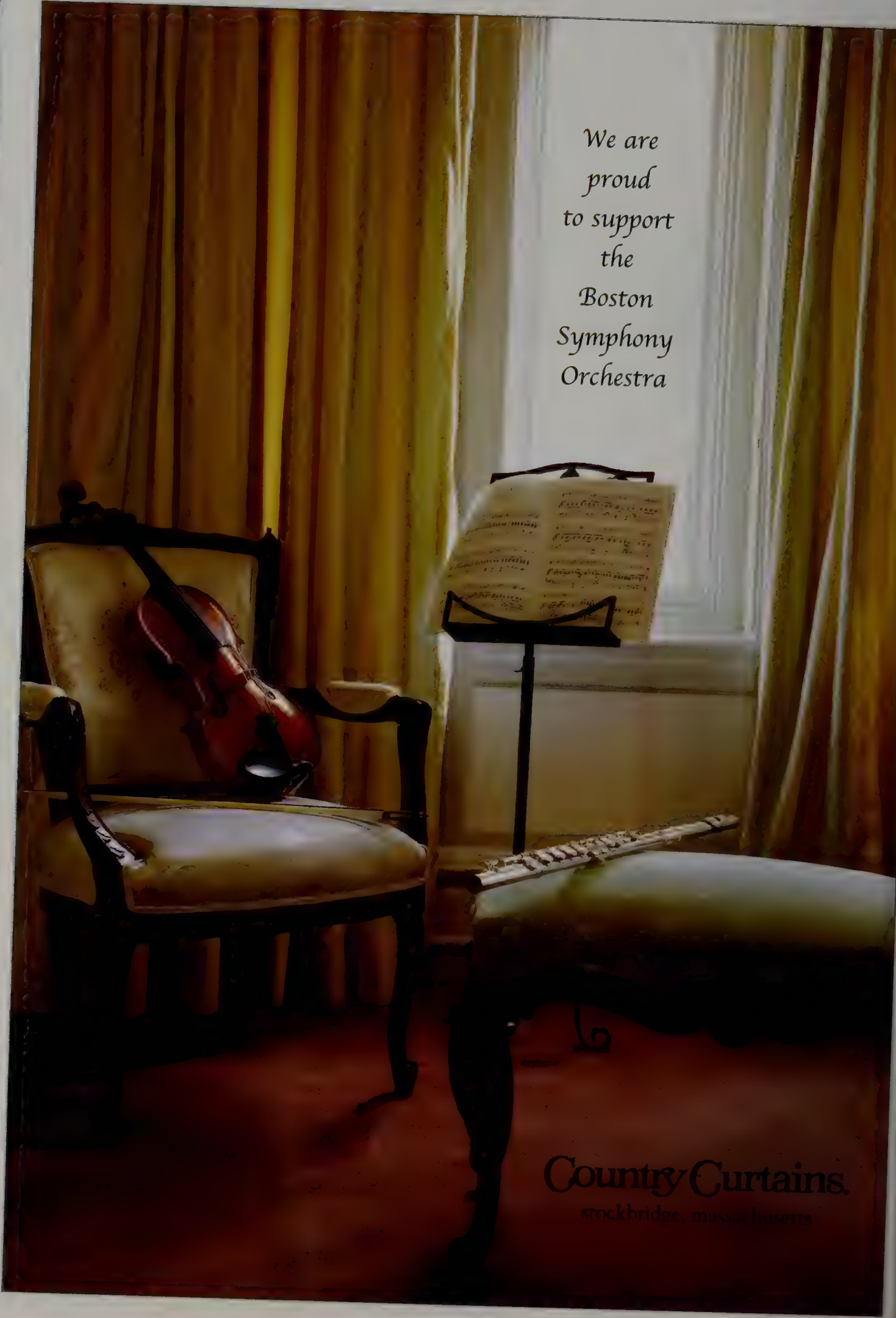
Friday, August 20	program seven	"No Critics Allowed": The Society for Private Performances Chamber works by Berg, Debussy, Reger, and others
Saturday, August 21	program eight	You Can't Be Serious! Viennese Operetta and Popular Music Works by Berg, Sullivan, Lehár, Kálmán, and others
	program nine	Composers Select: New Music in the 1920s Chamber works by Berg, Toch, Gershwin, and others
	program ten	Modernism and Its Discontent American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Berg and Schmidt
Sunday, August 22	program eleven	Between Accommodation and Inner Emigration: The Composer's Predicament Works by Berg, Schoeck, Hartmann, and others
	program twelve	Crimes and Passions American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Berg, Hindemith, and Weill

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violin
Music of Mozart and Strauss

"This Week at Tanglewood"

Once again this summer, Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7:15-7:45pm for "This Week at Tanglewood" hosted by Martin Bookspan, a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. This week's guests, on Friday, July 9, are BSO concertmaster Malcolm Lowe and this Saturday night's soloist with the BSO, pianist Gerhard Oppitz. The series continues through Friday, August 27, the final weekend of the BSO's 2010 Tanglewood season.

Saturday-Morning Open Rehearsal Speakers

July 10, 17, 24; August 21—Robert Kirzinger, BSO Assistant Director of Program Publications

July 31; August 14—Jan Swafford of The Boston Conservatory

August 7, 28—Elizabeth Seitz of The Boston Conservatory

Koussevitzky Shed lawn video projections provided by Myriad Productions, Saratoga Springs, NY



Prelude Concert
Friday, July 9, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR

with special guest STEPHANIE BLYTHE, mezzo-soprano

Please note that texts and translations are being distributed separately.

CELEBRATING THE 40TH ANNIVERSARY OF THE TANGLEWOOD FESTIVAL CHORUS

DEBUSSY

"Trois Chansons de Charles d'Orléans," for chorus a cappella

Dieu! qu'il la fait bon regarder!

Quand j'ai ouy le tabourin

Yver, vous n'estes qu'un villain

STEPHANIE BLYTHE (2nd movement)

EILEEN HUANG, soprano (3rd movement)

CINDY M. VREDEVELD, mezzo-soprano (3rd movement)

MARK MULLIGAN, tenor (3rd movement)

JONATHAN VANDERWOUE, baritone (3rd movement)

POULENC

"Quatre Petites Prières de Saint François d'Assise,"
for male chorus

Salut, Dame Sainte

Tout puissant, très saint

Seigneur, je vous en prie

O mes très chers frères

ADAM KERRY BOYLES, tenor (4th movement)



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Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

FRANÇAIX

"Trois Poèmes de Paul Valéry"

Aurore

Cantique des Colonnes

Le Sylphe

LORENZEE COLE, soprano (2nd movement)

LAUREN A. BOICE, mezzo-soprano (2nd movement)

THOMAS KENNEY, tenor (2nd movement)

MARK COSTELLO, baritone (2nd movement)

RAVEL

"Trois Chansons"

Nicolette

Trois beaux oiseaux du Paradis

Ronde

STEPHANIE BLYTHE (2nd movement)

CRISTINA MCFADDEN, mezzo-soprano (2nd movement)

ADAM KERRY BOYLES, tenor (2nd movement)

THOMAS ANDERSON, baritone (2nd movement)

POULENC

"Figure humaine," Cantata

De tous les printemps du monde

En chantant, les servantes s'élancent

Aussi bas que le silence

Toi, ma patiente

Riant du ciel et des planètes

Le jour m'étonne et la nuit me fait peur

La menace sous le ciel rouge

Liberté

THOMAS VAN DYCK, double bass

NOTES ON THE PROGRAM

S Claude Debussy (1862-1918) composed the "Trois Chansons de Charles d'Orléans," his only work for unaccompanied chorus, in 1898 and 1908; he himself led the premiere, on April 9, 1909, at the Concerts Colonne in Paris. Charles d'Orléans (1391-1465) was the son of Louis, founder of the Valois branch of the French royal family. He was taken captive by the English in 1415 and held prisoner for the next twenty-five years, but then established a court at Blois that became a center of French literary culture, not least for Charles's own excellent poetry. In 1898, Debussy made a *cappella* settings of two of Charles's verses—*Dieu! qu'il la fait bon regarder* ("God! but she is fair") and *Yver, vous n'estes qu'un villain* ("Winter, you're naught but a rogue")—for an amateur choir he was then conducting, adding *Quand j'ai ouy le tabourin* ("When I heard the drummer playing") ten years later. Debussy molded the *Trois Chansons* in subtle modal harmonies to evoke the poet's Renaissance age. *Dieu! qu'il la fait bon regarder* is a sensual paean to a vision of feminine beauty and grace. *Quand j'ai ouy le tabourin* follows the poem's image of a drum to make of the music a delicate dance. *Yver, vous n'estes qu'un villain* juxtaposes stern phrases suggesting the "snow, wind, rain and sleet" of winter with halcyon phrases evoking summer's "livery of green and many other hues."

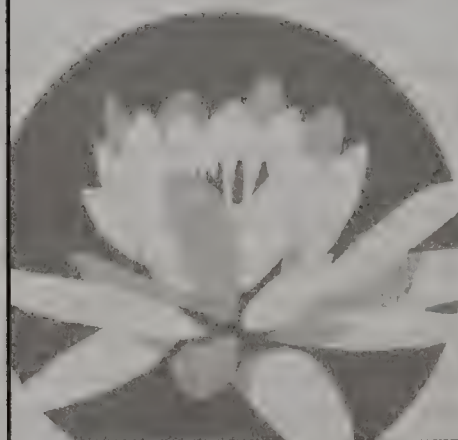
S **Francis Poulenc** (1899-1963) was raised in a home that valued religion deeply. His father was thoroughly committed to the beliefs and practice of Catholicism, "but," the composer added, "in a very liberal way, without the slightest meanness." However, when Poulenc left home for military service in 1918, a year after his father died, and later jumped into the heady life of artistic Paris, his interest in religion declined. "From 1920 to 1935, I was very little concerned with the faith," he admitted. In 1936 he underwent a rejuvenation of his religious belief when his fellow composer Pierre-Octave Ferroud was killed at the age of thirty-six in an automobile accident in Hungary. Poulenc, deeply shaken, wrote, "The atrocious extinction of this musician so full of vigor left me stupefied. Pondering the fragility of our human frame, the life of the spirit attracted me anew." He rejoined the Church and thereafter expressed his faith frequently and unashamedly in both his daily life and his music.

Poulenc composed his "**Quatre Petites Prières de Saint François d'Assise**" ("Four Short Prayers of Saint Francis of Assisi") in 1948 for the Franciscan monastery choir at Champfleury, where his grand-nephew Jérôme was a lay brother. "In setting Saint Francis's marvelously touching little prayers to music," Poulenc said, "I wished to perform an act of humility. Thus, in the fourth piece, for example, a simple tenor solo is heard at the beginning, like a monk leading his brothers in prayer."

S **Paul Valéry**—poet, essayist, critic, lecturer, philosopher—was one of the leaders of early-20th-century French intellectual life. His earliest writings were influenced by the symbolist Stéphane Mallarmé, but in 1892 Valéry experienced what he called a "revolution of the mind" as a result of which he decided to free himself "at no matter what cost, from those falsehoods: literature and sentiment." (An abortive affair with a Spanish girl at that time may not have been unrelated to his personal crisis.)

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For nearly twenty years he wrote no more poetry, devoting himself to the study of mathematics, philosophy, and language, publishing a few articles and a study of Leonardo da Vinci, and preserving his thoughts in an extensive series of journals. He made a modest living as an assistant to an executive of the French news agency Havas until the noted poet André Gide convinced him to publish a collection of his early poems in 1920; the appearance two years later of *Charmes* (from the Latin *carmina*, meaning "songs") established Valéry as one of France's leading poets. Valéry was elected to the Académie Française in 1925 and spent the remaining two decades of his life writing on various philosophical and artistic topics, lecturing widely, directing the Centre Universitaire Méditerranéen at Nice, and publishing his early journals (in forty-five volumes). He died in Paris on July 20, 1945.

The "Trois Poèmes de Paul Valéry" that Jean Françaix (1912-1997) set for unaccompanied chorus in 1982 were taken from *Charmes*. In *Aurore* ("Dawn"), Valéry, an early riser who worked productively during what he called the hour between "la lampe et le soleil," equated the rising of the sun with intellectual inspiration. In *Cantique des Colonnes* ("Song of the Columns"), Valéry saw the pillars of an ancient Greek temple as emblems of the cooperative effort needed to build human society. *Le Sylphe* ("The Sylph") suggests the capricious nature of creativity.

S Maurice Ravel's only original compositions from the years of World War I—*Le Tombeau de Couperin* and the "Trois Chansons," his only work for chorus—a time when his health was failing and he was dealing with the death of his beloved mother as well as the uncertain situation of his native land, were both inspired by earlier French music: the Baroque harpsichord suite of Couperin in one, the Renaissance *chanson* of Jannequin in the other, making these compositions continuations of the historic traditions of Gallic culture and thought in a time of despair and national peril. Ravel (1875-1937) wrote the *Trois Chansons* to his own texts between December 1914 and February 1915. The premiere took place in Paris on October 11, 1917, conducted by Louis Aubert. *Nicolette* concerns a girl who goes picking flowers in the woods. First she meets a wolf, from whom she flees, then a handsome but penniless suitor, from whom she flees, and finally a corpulent old man who offers her gold, from whom she doesn't. *Trois beaux oiseaux du Paradis* ("Three Beautiful Birds of Paradise") embeds the poignant image of a lover lost to war within the symbolism of birds blue, white, and red, the colors of the French flag. *Ronde* ("Roundelay"), a cautionary intergenerational tale, is a showpiece of ensemble agility and diction for virtuoso choir.

S "It will never be known how much I owe to Éluard," Francis Poulenc wrote in his *Diary of My Songs*. "It's thanks to him that lyricism penetrated into my vocal works." Poulenc first met the poet Paul Éluard (1895-1952) in 1917, in Adrienne Monnier's bookshop in the heart of the Latin Quarter. "I immediately took to Éluard," Poulenc recalled, "firstly, because he was the only Surrealist who tolerated music, and then

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

because his entire poetic output is sheer musical vibration." Composer and poet became friends during the following years, but it was not until 1935 that Poulenc set any of Éluard's poems. After those *Cinq Poèmes de Paul Éluard*, Poulenc based twenty-nine more songs and three choral works on his verses. "If on my tomb could be inscribed: 'Here lies Francis Poulenc, the musician of Apollinaire and Éluard,' I would consider this to be my greatest claim to fame," the composer said.

During World War II, Éluard joined the French Resistance and abandoned his poetic surrealism in favor of a politically militant stance in such collections as *Poésie et Vérité* [19]42 and *Les Sept Poèmes d'Amour en Guerre* (1944). In recounting the genesis of "**Figure humaine**" ("Face of Man"), Poulenc, who waited out the war and its depredations at his country house at Noizay in the Loire Valley, wrote, "During the Occupation, a favored few, including myself, were comforted by the arrival with the morning post of some marvelous typewritten poems, which, despite the assumed names written beneath them, one guessed to be the work of Paul Éluard. Thus I received most of the pieces from *Poésie et Vérité* 42. Following a votive pilgrimage to Rocamadour, I had the idea of preparing and publishing a composition that would be kept secret and revealed on Liberation Day. I eagerly set to work on *Figure humaine*, completing it at the end of summer [1943].... My friend the publisher Paul Rouart agreed to print the cantata without anyone knowing. So when Liberation Day arrived [August 25, 1944], we were able to send the music to London and on March 25, 1945, before the war was over, the first performance was given [on a broadcast] by the BBC Chorus.... The day the Americans arrived I triumphantly placed [the score of] my *Figure humaine* at the window of my house beneath a French flag." The premiere, which took place in London, was conducted by Leslie Woodgate.

Poulenc's music for *Figure humaine* is precisely shaped around the expressive and structural content of Éluard's verses, which Henri Hell, the composer's friend and biographer, wrote, "are among the poet's best work. They express the silent anger of a suffering people muzzled by the invader, and they give voice at the end to an inner faith and to an underlying belief in the triumph of liberty."

RICHARD E. RODDA

Cleveland-based Richard E. Rodda provides program notes for orchestras and chamber music series across the country. Program notes copyright ©2010 Richard E. Rodda.

"This Week at Tanglewood"

Another way to add more to your Tanglewood experience, "THIS WEEK AT TANGLEWOOD" is a panel discussion featuring special guests who will provide commentary and answer questions about the upcoming week's concerts.

Shed, Fridays at 7:15pm.
Attendance is free with tickets to Friday evening's concert. Hosted by Martin Bookspan.

 HARVARD UNIVERSITY
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This Week at Tanglewood Sponsor



Prelude Concert
Friday, July 9, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

TANGLEWOOD FESTIVAL CHORUS
JOHN OLIVER, CONDUCTOR

TEXTS AND TRANSLATIONS

DEBUSSY "Trois Chansons de Charles d'Orléans"

I. Dieu! qu'il la fait bon regarder

Dieu! qu'il la fait bon regarder
La gracieuse bonne et belle;
Pour les grans biens que sont en elle
Chascun est prest de la loüer.

Qui se pourroit d'elle lasser?
Tousjours sa beauté renouvelle.
Dieu! qu'il la fait bon regarder,
La gracieuse bonne et belle!

Par de ça, ne de là, la mer
Ne scay dame ne damoiselle
Qui soit en tous bien parfaits telle.
C'est ung songe que d'i penser:
Dieu! qu'il la fait bon regarder!

God! but she is fair,
graceful, good and beautiful.
All are ready to praise
her excellent qualities.

Who could tire of her?
Her beauty is ever new.
God! but she is fair,
graceful, good and beautiful!

Nowhere does the sea look on
so fair and perfect
a lady or maiden.
Thinking on her is but a dream.
God! but she is fair!

II. Quant j'ai ouy le tabourin

Quant j'ai ouy le tabourin
Sonner pour s'en aller au may,
En mon lit n'en ay fait affray
Ne levé mon chief du coissin;

En disant: il est trop matin
Ung peu je me rendormiray:
Quant j'ai ouy le tabourin
Sonner pour s'en aller au may,

Jeunes gens partent leur butin;
De non chaloir m'accointeray
A lui je m'abutineray
Trouvé l'ay plus prouchain voisin;

Quant j'ai ouy le tabourin
Sonner pour s'en aller au may
En mon lit n'en ay fait affray
Ne levé mon chief du coissin.

When I heard the tambourine
call us to go a-Maying,
I did not let it frighten me in my bed
or lift my head from my pillow:

Saying, "It is too early,
I will go back to sleep."
When I heard the tambourine
call us to go a-Maying,

young folks dividing their spoils,
I cloaked myself in nonchalance,
clinging to it
and finding the nearest neighbor.

When I heard the tambourine
call us to go a-Maying,
I did not let it frighten me in my bed
or lift my head from my pillow.

Please turn the page quietly.

III. Yver, vous n'estes qu'un villain

Yver, vous n'estes qu'un villain;
Esté est plaisant et gentil
En témoing de may et d'avril
Qui l'accompagnent soir et main.

Esté revet champs, bois et fleurs
De sa livrée de verdure
Et de maintes autres couleurs
Par l'ordonnance de nature.

Mais vous, Yver, trop estes plein
De nège, vent, pluie et grézil.
On vous deust banir en exil.
Sans point flater je parle plein,
Yver, vous n'estes qu'un villain.

Winter, you're naught but a rogue.
Summer is pleasant and kind,
as we see from May and April,
which accompany it evening and morn.

Summer, by nature's order,
clothes fields, woods and flowers
with its livery of green
and many other hues.

But you, Winter, are too full
of snow, wind, rain and sleet.
We must send you into exile.
I'm no flatterer and I speak my mind.
Winter, you're naught but a rogue.

POULENC "Quatre Petites Prières de Saint François d'Assise"

I. Salut, Dame Sainte

Salut, Dame Sainte,
reine très sainte, Mère de Dieu,
ô Marie qui êtes vierge perpétuellement,
élue par le très saint Père du Ciel,

consacrée par Lui avec son
très saint Fils bien aimé
et l'Esprit Paraclet,
vous en qui fut et demeure
toute plénitude de grâce et tout bien!
Salut, palais; salut, tabernacle;
salut, maison; salut, vêtement;
salute, servante; salut, Mère de Dieu!
Et salut à vous toutes,
saintes vertus qui par la grâce
et l'illumination du Saint Esprit,

êtes versées dans les coeurs des fidèles

et, d'infidèles que nous sommes,
nous rendez fidèles à Dieu.

Hail, Holy Lady,
queen most holy, Mother of God,
Oh Mary who art eternally virginal,
chosen by the most holy Father in
Heaven,
blessed by Him with his
most holy and beloved Son
and the Holy Spirit,
you in whom have been and remain
all plenitude of grace and all good!
Hail, palace; hail, tabernacle;
hail, home; hail, vestment;
hail, servant; hail, Mother of God!
And hail to you all,
holy virtues that by the grace
and the illumination of the Holy
Spirit,
are poured into the hearts of the
faithful
and, unfaithful as we are,
make us faithful to God.

II. Tout puissant, très saint

Tout puissant, très saint,
très haut et souverain Dieu;
souverain bien, bien universel,
bien total;
toi qui seul es bon;
puissions-nous te rendre toute louange,
toute gloire, toute reconnaissance,
tout honneur, toute bénédiction;
puissions-nous rapporter toujours à toi
tous les biens. Amen.

Almighty, most holy,
most high and sovereign God;
supreme good, universal good,
total good;
you who alone are good;
may we render to you all praise,
all glory, all recognition,
all honor, all blessing;
may we return always to you
all good things. Amen.

III. Seigneur, je vous en prie

Seigneur, je vous en prie,
que la force brûlante et douce
de votre amour absorbe mon âme
et la retire de tout
ce qui est sous le ciel,
afin que je meure
par amour de votre amour,
puisque vous avez daigné mourir
par amour de mon amour.

IV. O mes très chers frères

O mes très chers frères et mes enfants,

bénis pour tout l'éternité,
écoutez-moi, écoutez la voix de votre Père:

Nous avons promis de grandes choses,
on nous en a promis de plus grandes;
gardons les unes
et soupirons après les autres.
Le plaisir est court, la peine éternelle.
La souffrance est légère, la gloire infinie.
Beaucoup sont appelés, peu sont élus;
tous recevront ce qu'ils auront mérité.
Ainsi soit-il. Ainsi soit-il.

Lord, I pray you
that the burning and gentle force
of your love consume my soul
and remove it from all
that is less than heavenly,
so that I may die
for the sake of your love,
since you have deigned to die
for the sake of my love.

Oh my very dear brothers and
my children,
blessed for all eternity,
listen to me, hear the voice of
your Father:
We have promised great things,
we have been promised even greater;
cherish the former
and pray for the latter.
Pleasure is short, pain eternal.
Suffering is fleeting, glory infinite.
Many are called, few are chosen;
all will receive what they merit.
So be it. So be it.

FRANÇAIS "Trois Poèmes de Paul Valéry"

I. Aurore

La confusion morose
Qui me servait de sommeil
Se dissipe dès la rose
Apparence du soleil.
Dans mon âme je m'avance
Tout ailé de confiance:
C'est la première oraison!
A peine sorti des sables,
Je fais des pas admirables
Dans les pas de ma raison.

Quoi! c'est vous, mal déridées!
Que faites-vous, cette nuit,
Maîtresses de l'âme, Idées,
Courtisanes par ennui?
—Toujours sages, disent-elles,
Nos présences immortelles,
Jamais n'ont trahi ton toit!
Nous étions non éloignées,
Mais secrètes araignées
Dans les ténèbres de toi!

Dawn

The gloomy confusion
that made me go to sleep
disappears with the first scarlet
rays of sunlight.
Within myself I make my move
on wings of confidence:
It is the first prayer!
Hardly risen from the dust,
I make admirable steps
on the road of my mind.

What! It is you, hardly smoothed out!
What have you been doing this night,
mistresses of the soul, Ideas,
courtesans out of boredom?
—Always wise they say,
our never-dying presence
has never betrayed your roof!
We were not far away,
but hidden spiders
in your inner darkness!

Please turn the page quietly.

J'approche la transparence
De l'invisible bassin
Où nage mon espérance
Que l'eau porte par le sein.
Son col coupe le temps vague
Et soulève cette vague
Que fait un col sans pareil...

Elle sent sous l'onde unie
La profondeur infinie,
Et frémit depuis l'orteil.

II. Cantique des Colonnes

Douces colonnes, aux
Chapeaux garnis de jour,
Ornés de vrais oiseaux
Qui marchent sur le tour,

Douces colonnes, ô
L'orchestre de fuseaux!
Chacun immole son
Silence à l'unisson.

—Que portez-vous si haut,
Egales radieuses ?
—Au désir sans défaut,
Nos grâces studieuses!

Nous chantons à la fois
Que nous portons les cieux!
O seule et sage voix
Qui chantes pour les yeux!

Vois quels hymnes candides!
Quelle sonorité
Nos éléments limpides
Tirent de la clarté!

Si froides et dorées
Nous fûmes de nos lits
Par le ciseau tirées
Pour devenir ces lys!

De nos lits de cristal
Nous fûmes éveillées.
Des griffes de métal
Nous ont appareillées.

Pour affronter la lune,
La lune et le soleil,
On nous polit chacune
Comme ongle de l'orteil!

Servantes sans genoux,
Sourires sans figure,
La belle devant nous
Se sent les jambes pures.

I approach the transparency
of the invisible basin
where my hope is swimming
that carries the water in its bosom.
Its collar cuts through the vague time
and lifts up the wave and
makes a mountain of foam without
equal...

She feels under the smooth wave
the endless depths,
and trembles from the toe.

Song of the Columns

Lovely columns, with
hats adorned by daytime,
Decorated with real birds
tripping on the tower,

Lovely columns, o
orchestra of spikes!
Everyone of them sacrifices his
silence to the unison.

—Why do you reach out so high,
radiant equals?
—Hoping to be without fault,
our diligent grace!

We all sing together
so we carry the heavens!
O lonely and wise voice
that sings for the eye!

See what innocent hymns!
How pure the sound
our limpid elements
are drawn out of light!

So cold and golden
did we grow from our beds
drawn by a chisel
to become these lilies!

From our crystal beds
did we lively wake.
Metal hooks
have held us together.

To give our face to the moon,
the moon and the sun,
has one polished us
as the nail of the toe!

Kneeless maids of honor,
smiles without a face,
the beauty before us
feels her immaculate legs.

Nos antiques jeunesses,
Chair mate et belles ombres,
Sont fières des finesses
Qui naissent par les nombres!

Filles des nombres d'or,
Fortes des lois du ciel,
Sur nous tombe et s'endort
Un dieu couleur de miel.

Et les siècles par dix,
Et les peuples passés.
C'est un profond jadis,
Jadis jamais assez!

Nous marchons dans le temps
Et nos corps éclatants
Ont des pas ineffables
Qui marquent dans les fables...

III. Le Sylphe

Ni vu ni connu
Je suis le parfum
Vivant et défunt
Dans le vent venu!

Ni vu ni connu,
Hasard ou génie?
A peine venu
La tâche est finie!

Ni lu ni compris?
Aux meilleurs esprits
Que d'erreurs promises!

Ni vu ni connu,
Le temps d'un sein nu
Entre deux chemises!

RAVEL Trois Chansons

I. Nicolette

Nicolette, à la vesprée,
S'allait promener au pré,
Cueillir la pâquerette,
La jonquille et le muguet,
Toute sautillante,
Toute guillerette, Ah!
Lorgnant ci, là,
De tous les côtés.

Our antique youths,
Frosted flesh and beautiful shadows
Are proud of their delicacies
That are created in manifold!

Daughters of the golden numbers,
fortify the laws of heaven,
on us falls and goes to sleep
a honey-colored God.

And the millennia,
and the nations of the past.
That is the depth of bygone,
never deep enough!

We march in time
and our stunning bodies
make ineffable paces
that leave their traces in fairytales...

The Sylph

Neither seen nor known
I am the perfume
Living and perished
Passing with the wind!

Neither seen nor known,
Chance or genius?
Just arrived
The task already finished!

Neither read nor understood?
Brilliant brain-children
Or errors of great promise!

Neither seen nor known,
The moment the chest is naked
Between two shirts!

Please turn the page quietly.

Rencontra vieux loup grognant,
Tout hérissé, l'oeil brillant:
Hélà! ma Nicolette,
Viens-tu pas chez Mère-Grand?
A perte d'haleine, s'enfuit Nicolette, Ah!

Laissant là cornette et socques blancs.

Rencontra page joli,
Chausses bleues et pourpoint gris:
"Hélà! ma Nicolette,
Veux-tu pas d'un doux ami?"
Sage, s'en retourna, pauvre Nicolette, Ah!

Très lentement, le coeur bien marri.

Rencontra seigneur chenu,
Tors, laid, puant et ventru.
"Hélà! ma Nicolette,
Veux-tu pas tous ces écus?"
Vite fut en ses bras, bonne Nicolette, Ah!

Jamais au pré n'est plus revenue.

II. Trois beaux oiseaux du Paradis

Trois beaux oiseaux du Paradis,
(Mon ami z-il est à la guerre)
Trois beaux oiseaux du Paradis
Ont passé par ici.

Le premier était plus bleu que ciel,
(Mon ami z-il est à la guerre)
Le second était couleur de neige,
Le troisième rouge vermeil.

"Beaux oiselets du Paradis,
(Mon ami z-il est à la guerre)
Qu'apportez par ici?"
"J'apporte un regard couleur d'azur
(Ton ami z-il est à la guerre)
Et moi, sur beau front couleur de neige,
Un baiser dois mettre, encore plus pur."

Oiseau vermeil du Paradis,
(Mon ami z-il est à la guerre)
Que portez vous ainsi?
"Un joli coeur tout cramoisi."
(Ton ami z-il est à la guerre)
"Ah! je sens mon coeur qui froidit...
Emportez-le aussi."

Growling old wolf came to pass,
Bristling-haired, sparkling-eyed:
"Stay! Stay! my Nicoletta,
To Grandmother wilt thou come?"
Away till quite breathless, fled poor
Nicolet, Ah!

Letting fall mobcap and white
clog shoes.

Gentle page came then hereby,
With blue hose and doublet grey:
"Stay! Stay! sweet Nicoletta,
Wilt thou have a lover true?"
Wise, she turned from him, poor
Nicoletta, Ah!
Reluctantly, oh! so sore at heart.

Last met she grey-haired lord,
Ugly, wry, vile, corpulent.
"Stay! Stay! my Nicoletta,
All this gold I give to thee?"
Swiftly ran to his arms, our good
Nicoletta, Ah!
Back to the field no more has she come.

Three beautiful birds of paradise,
(My love is gone to the war)
Three beautiful birds of paradise
Have passed this way.

The first was bluer than sky,
(My love has gone to the war)
The second was the color of snow,
The third was red as vermillion.

"Beautiful little birds of paradise,
(My love has gone to the war)
What do you bring here?"
"I carry an azure glance
(Your love has gone to the war)
And I must leave on a snow-white brow
A kiss, even purer."

"You red bird of paradise
(My love has gone to the war)
What are you bringing me?"
"A loving heart, flushing crimson."
(Your love has gone to the war)
"Ah, I feel my heart growing cold...
Take that with you as well."

III. Ronde

LES VIELLES

N'allez pas au bois d'Ormonde,
Jeunes filles, n'allez pas au bois:
Il y a plein de satyres,
De centaures, de malins sorciers,
Des farfadets et des incubes,
Des ogres, des lutins,
Des faunes, des follets, des lamies,

Diables, diablots, diabolins,
Des chèvre-pieds, des gnomes,
Des démons, des loups-garous, des elfes,
Des myrmidons,
Des enchanteurs et des mages,
Des stryges, des sylphes,
Des moines-bourrus,
Des cyclopes, des djinns,
Gobelins, korrigans,
Nécromans, kobolds...

Ah!

N'allez pas au bois d'Ormonde,
N'allez pas au bois.

LES VIEUX

N'allez pas au bois d'Ormonde,
Jeunes garçons, n'allez pas au bois:
Il y a plein de faunes,
De bacchantes et de males fées,
Garçons, n'allez pas au bois.
Des satyresses, des ogresses,
Et des babaïagas,
Des centaures et des diablesses,
Goules sortant du sabbat,
Des farfadettes et des démons,
Des larves, des nymphes,
Des myrmidones,
Il y a plein de démons,
D'hamadryades, dryades,
Naiades, ménades, thyades,
Follettes, lémures,
Gnomides, succubes,
Gorgones, gobelines...
N'allez pas au bois d'Ormonde.

LES FILLES/LES GARÇONS

N'irons plus au bois d'Ormonde,

Hélas! plus jamais n'irons au bois.
Il n'y a plus de satyres,
Plus de nymphes ni de males fées.
Plus de farfadets, plus d'incubes,

THE OLD WOMEN

Do not go to the woods of Ormonde,
Maidens, do not go to the woods:
They are full of grim satyrs,
And of centaurs, of malignant wizards,
Of hobgoblins and of incubi,
Imps and ogres,
Will o' the wisps and fauns, merry
lamies,

Devils, flying devils, devilkins,
Goat-footed folk and gnomes,
And demons, full of werewolves, elves,
Tiny myrmidons,
Of enchanters and of magicians,
Stryges and sylphs,
Full of outcast monks,
Of cyclopes and of djinns,
Goblins, korrigans,
Necromancers, kobolds...

Ah!

Do not go to the woods of Ormonde,
Do not go to the woods.

THE OLD MEN

Do not go to the woods of Ormonde,
Young lads, go not to the woods;
They are hiding hosts of female fauns,
And of bacchantes and of fairy folks,
Lads, do not go to the woods.
They are full of satyres and ogresses,
And of babaïagas,
Of centaures and of she-devils,
Witches out from their sabbath,
Of she-hobgoblins, of female demons,
Of larves and of nymphs,
Tiny myrmidons,
There are many demons,
Of hamadryads and dryads,
Of naiads, maenads, thyades,
Will o' the wisps, lemurs,
Female gnomes, succubi,
Gorgons and she-goblins...
Do not go to the woods of Ormonde.

GIRLS AND BOYS

We shall go no more to the woods of
Ormonde,
Alas, no more shall we go there.
There are no more satyrs,
No more nymphs, no more fairy folk.
No more hobgoblins and incubi,

Please turn the page quietly.

Plus d'ogres, de lutins,
Plus d'ogresses,
De faunes, de follets, de lamies,

Diabes, diablots, diabolins,
De satyresses, non.
De chèvre-pieds, de gnomes,

De démons,
Plus de faunesses, non!
De loups-garous, ni d'elfes,
De myrmidons
Plus d'enchanteurs ni de mages,
De stryges, de sylphes,
De moines-bourrus,
De centaures, de naiades, de thyades,
Ni de ménades, d'hamadryades,
Dryades, folletes, lémures, gnomides,

Succubes, gorgones, gobelines,
De cyclopes, de djinns, de diabloteaux,
D'éfrits, d'aegyptiens,
De sylvains, gobelins, korrigans,
Nécromans, kobolds...

Ah!
N'allez pas au bois d'Ormonde,
N'allez pas au bois.
Les malavisées vieilles,
Les malavisés vieux
Les ont effarouchés — Ah!

No more ogres, no more imps,
No more ogresses,
Fauns or will o' the wisps, no more
furies,
Flying devils, devilkins,
Of satyresses there are none.
No more goat-footed folk, no more
gnomes
Or demons,
No more female fauns, no!
No more werewolves, elves,
And myrmidons,
Neither enchanters nor magicians,
No more stryges or sylphs,
No outcast monks,
No centaures, no naiads, no thyads,
No maenads, no hamadryads
Or dryads, will o' the wisps, lemurs,
gnomes,
Succubi, gorgons, she-goblins,
No more cyclopes or djinns,
Little devils, efrits, aegyptians
Or sylvans, goblins, korrigans,
Necromancers, kobolds...
Ah!

Do not go to the woods of Ormonde,
Do not go to the woods.
Ill-advised old women,
Ill-advised old men
Frightened them all away — Ah!

POULENC "Figure humaine"

I.

De tous les printemps du monde
Celui-ci est le plus laid
Entre toutes mes façons d'être
La confiante est la meilleure

L'herbe soulève la neige
Comme la pierre d'un tombeau
Moi je dors dans la tempête
Et je m'éveille les yeux clairs

Le lent le petit temps s'achève
Où toute rue devait passer
Par mes plus intimes retraites
Pour que je rencontre quelqu'un

Je n'entends pas parler les monstres
Je les connais ils ont tout dit
Je ne vois que les beaux visages
Les bons visages sûrs d'eux mêmes

Sûrs de ruiner bientôt leurs maîtres

Of all springtimes of the world
Never was there one so vile
I may have many ways of being
But the best is the most trusting

See how the grass lifts the snow
As if it were a graveyard stone
I myself sleep in the tempest
And I awake with undimmed eyes

Slow moving time comes to an end
Where all streets had to pass
Traversing all my most secret places
So that I could meet someone

I do not hear the monsters talking
I know them well all that they say
But I see only lovely faces
Good faces beautiful

Sure soon to ruin their masters

II.

En chantant les servantes s'élancent
Pour rafraîchir la place où l'on tuait
Petites filles en poudre vite agenouillées
Leurs mains aux soupiraux de la fraîcheur
Sont bleues comme une expérience
Un grand matin joyeux
Faites face à leurs mains les morts
Faites face à leurs yeux liquides
C'est la toilette des éphémères
La dernière toilette de la vie
Les pierres descendent disparaissent
Dans l'eau vaste essentielle
La dernière toilette des heures
A peine un souvenir ému
Aux puits taris de la vertu
Aux longues absences encombrantes
Et l'on s'abandonne à la chair très tendre
Aux prestiges de la faiblesse

III.

Aussi bas que le silence
D'un mort planté dans la terre
Rien que ténèbres en tête
Aussi monotone et sourd
Que l'automne dans la mare
Couverte de honte mate
Le poison veuf de sa fleur
Et de ses bêtes dorées
Crache sa nuit sur les hommes

IV.

Toi ma patiente ma patience ma parente
Gorge haut suspendue orgue
de la nuit lente
Révérence cachant tous les ciels
dans sa grâce
Prépare à la vengeance un lit d'où je
naîtrai

As they sing see the maids rushing
forward
To tidy up the place where blood
has flowed
And little girls in their powder quickly
kneeling down there
Their hands held out towards the
fresher air
Are blue like a new sensation
on some great joyous day
Face their hands O ye dead
And their eyes that are liquefying
This is the toilet, the mayflies' toilet
The final toilet of this mortal life
Down go the stones sinking
disappearing
In the primal waters
For the ultimate toilet of time
No poignant memory remains
At those dry wells devoid of virtue
At long absences which we find awkward
Yet we surrender all
To the spell of our human weakness

Hushed and still in silence wrapped
Like a corpse that lies in the earth
Its head full of darkness and shadows
As deaf and monotonous
As autumn in the pond
Covered with dull sham
Poison bereft of its flowers
And of its golden monsters
Spits out its night over all men

Thou patient one thou O my patience
O my parent
Throat held high, proudly carried
slow night's
resounding organ
Curtsey hiding all heav'n in its grace
Prepare for vengeance a bed where
I'll be born

Please turn the page quietly.

V.

Riant du ciel et des planètes
La bouche imbibée de confiance

Les sages

Veulent des fils
Et des fils de leurs fils
Jusqu'à périr d'usure

Le temps ne pèse que les fous
L'abîme est seul à verdoyer
Et les sages sont ridicules

With laughter for the sky and planets
With mouths soaked in confidence
and courage

Men

Wise men wish for sons
And for sons for their sons
Until they waste away and perish

The mad alone are weighed by time
The only green is in the void
And the wise men are only foolish

VI.

Le jour m'étonne et la nuit me fait peur

L'été me hante et l'hiver me poursuit

Un animal sur la neige a posé
Ses pattes sur le sable ou dans la boue
Ses pattes venues de plus loin que mes pas
Sur une piste où la mort
A les empreintes de la vie

Surprised by day and by night made
afraid

The summer haunts me and winter
pursues me

An animal on the snow has placed
Its paws upon the sand or in the mire
Paws that came further than my steps
Upon a track where on death
with life's own hallmark is imprinted

VII.

La menace sous le ciel rouge

Venait d'en bas des mâchoires
Des écailles des anneaux

D'une chaîne glissante et lourde

La vie était distribuée
Largement pour que la mort
Prit au sérieux le tribut
Qu'on lui payait sans compter

La mort était le dieu d'amour
Et les vainqueurs dans un baiser
S'évanouissaient sur leurs victimes
La pourriture avait du cœur

Et pourtant sous le ciel rouge
Sous les appétits de sang
Sous la famine lugubre
La caverne se ferma

La terre utile effaça
Les tombes creusées d'avance
Les enfants n'eurent plus peur
Des profondeurs maternelles

Came the dark threat beneath the
red sky

From underneath gaping jaws
And scales and links the dark threat
came

Of a chain slippery and heavy

Life was distributed
Widely and far just so that death
Took seriously the tribute
Paid to it without stint

But death was the god of love
And in a kiss the conquerors
Swooned heavily upon their victim
And putrefaction grew bold

Yet beneath the reddened sky
Beneath the appetites for blood
Under the baleful famine
The cavern closed its mouth

The useful earth covered up
The graves dug in preparation
And the children lost their fear
Their fear of mysteries maternal

Et la bêtise et la démente
Et la bassesse firent place
A des hommes frères des hommes
Ne luttant plus contre la vie
À des hommes indestructibles

VIII.

Sur mes cahiers d'écolier
Sur mon pupitre et les arbres
Sur le sable sur la neige

J'écris ton nom

Sur toutes les pages lues
Sur toutes les pages blanches
Pierre sang papier ou cendre
J'écris ton nom

Sur les images dorées
Sur les armes des guerriers
Sur la couronne des rois
J'écris ton nom

Sur la jungle et le désert
Sur les nids sur les genêts
Sur l'écho de mon enfance
J'écris ton nom

Sur les merveilles des nuits
Sur le pain blanc des journées
Sur les saisons fiancées
J'écris ton nom

Sur tous mes chiffons d'azur
Sur l'étang soleil moisi
Sur le lac lune vivante
J'écris ton nom

Sur les champs sur l'horizon
Sur les ailes des oiseaux
Et sur le moulin des ombres
J'écris ton nom

Sur chaque bouffée d'aurore
Sur la mer sur les bateaux
Sur la montagne démente
J'écris ton nom

Sur la mousse des nuages
Sur les sueurs de l'orage
Sur la pluie épaisse et fade
J'écris ton nom

Sur les formes scintillantes
Sur les cloches des couleurs
Sur la vérité physique
J'écris ton nom

And madness and stupidity gave place
Baseness too gave place
To men brothers of men
No longer striving against living
Men who will forever be immortal

Upon my exercise books
Upon my desk on trees
And on the sand and on the bright
snow
I write your name

On all pages that I've studied
On all empty pages
Stone or blood or ash or paper
I write your name

On images bright and shining
On the arms of warriors
And on the crown of the Kings
I write your name

On the jungle and the plains
On the nests upon the broom
On the echo of my childhood
I write your name

Upon the wonders of nights
And on the bread white each morning
Upon seasons united
I write your name

On all my azure rags
On the pond where suns decay
On the lake where moonlight quivers
I write your name

On the fields on distant skies
On the wings of little birds
And on ev'ry shadow pattern
I write your name

On mists rising as the day breaks
On the sea and on the ships
On mountains wild and demented
I write your name

On the clouds on trailing vapors
On the sweat of storms and tempests
On the raindrops thick and tasteless
I write your name

On all scintillating figures
On the bells of ev'ry hue
On the truths nature's being
I write your name

Please turn the page quietly.

Sur les sentiers éveillés
Sur les routes déployées
Sur les places qui débordent
J'écris ton nom

Sur la lampe qui s'allume
Sur la lampe qui s'éteint
Sur mes maisons réunies
J'écris ton nom

Sur le fruit coupé en deux
Du miroir et de ma chambre
Sur mon lit coquille vide
J'écris ton nom

Sur mon chien gourmand et tendre
Sur ses oreilles dressées
Sur sa patte maladroite
J'écris ton nom

Sur le tremplin de ma porte
Sur les objets familiers
Sur le flot du feu béni
J'écris ton nom

Sur toute chair accordée
Sur le front de mes amis
Sur chaque main qui se tend
J'écris ton nom

Sur la vitre des surprises
Sur les lèvres attentives
Bien au-dessus du silence
J'écris ton nom

Sur mes refuges détruits
Sur mes phares écroulés
Sur les murs de mon ennui
J'écris ton nom

Sur l'absence sans désir
Sur la solitude nue
Sur les marches de la mort
J'écris ton nom

Sur la santé revenue
Sur le risque disparu
Sur l'espoir sans souvenir
J'écris ton nom

Et par le pouvoir d'un mot
Je recommence ma vie
Je suis né pour te connaître
Pour te nommer

Liberté

And on the paths keeping watch
On the roads spread out unending
On all thronged and busy places
I write your name

On the lamp whose flame is kindled
On the lamp whose flame goes out
On my reunited houses
I write your name

On the fruit cut into two
Of the mirror and my chamber
On my bed empty seashell
I write your name

On my dog greedy and gentle
And on his ears pricked and eager
On his paw so big and clumsy
I write your name

On the springboard of my doorway
On familiar things I love
On the flood of blessed fire
I write your name

On all harmonious bodies
On the forehead of my friends
On every proffered hand
I write your name

On the windowpanes of wonder
On the lips that seem attentive
Passing the regions of silence
I write your name

On ev'ry refuge destroyed
On my crumbling lighthouses
On the walls of my ennui
I write your name

On absence without desire
And on naked solitude
On the steps that lead to death
I write your name

On health regained strength recovered
On the risk that disappears
And on hope from mem'ry free
I write your name

And through power of a word
I learn again how to live
I am born to know you
And call your name

Liberty



Artists

To read about **John Oliver** and the **Tanglewood Festival Chorus**, see pages 21-24.

For a biography of **Stephanie Blythe**, see page 20.

Tanglewood Festival Chorus

John Oliver, Conductor

(Prelude Concert of July 9, 2010)

The Tanglewood Festival Chorus celebrates its 40th anniversary this summer. In the following list, # denotes membership of 25-34 years, * denotes membership of 35-39 years, and § denotes membership of 40 years.

Sopranos

Joy Emerson Brewer • Jeni Lynn Cameron • Lorenzee Cole # • Tiffany N. Evans •
Kaila J. Frymire • Eileen Huang • Sarah Kornfeld • Nancy Kurtz • Alison E. LaGarry •
Leslie A. Leedberg • Kieran Murray • Jaylyn Olivo • Laurie Stewart Otten • Adi Rule •
Laura C. Sanscartier • Anna Ward • Alison Zangari

Mezzo-Sopranos

Virginia Bailey • Lauren A. Boice • Janet L. Buecker • Abbe Dalton Clark •
Kathryn DerMarderosian • Diane Droste • Paula Folkman # • Dorrie Freedman * •
Irene Gilbride # • Mara Goldberg • Betty Jenkins • Gale Livingston # • Katherine Mallin •
Cristina McFadden • Tracy Elissa Nadolny • Julie Steinhilber # • Cindy M. Vredevelde

Tenors

Adam Kerry Boyles • Stephen Chrzan • Andrew Crain • Tom Dinger • Carey D. Erdman •
Keith Erskine • Thomas Kenney • Henry Lussier * • Glen Matheson • Mark Mulligan •
Sean Santry • Blake Siskavich

Basses

Thomas Anderson • Nathan Black • Daniel E. Brooks # • Matthew Collins •
Mark Costello • Michel Epsztein • Alexander Goldberg • Timothy Lanagan # •
Ryan M. Landry • Lynd Matt • Joshua H. Nannestad • Eryk P. Nielsen •
Stephen H. Owades § • Donald R. Peck • Michael Prichard • Peter Rothstein * •
Jonathan Saxton • Scott Street • Bradley Turner • Jonathan VanderWoude

Mark B. Rulison, Chorus Manager

Martin Amlin, Rehearsal Pianist

Matthew A. Larson, Rehearsal Pianist

Michel Epsztein, Language Coach

Henry Lussier, Language Coach



Opening Night at Tanglewood

Friday, July 9, 2010

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Cynthia and Oliver Curme • Penny and Claudio Pincus

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Opening Night at Tanglewood

Friday, July 9, 2010

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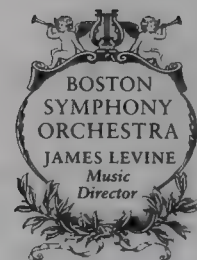
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2010
Tanglewood

Boston Symphony Orchestra
129th season, 2009–2010



Friday, July 9, 8:30pm

Opening Night at Tanglewood

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CELEBRATING THE 40TH ANNIVERSARY OF THE TANGLEWOOD FESTIVAL CHORUS

MICHAEL TILSON THOMAS CONDUCTING

MAHLER

Symphony No. 2 in C minor

Allegro maestoso. With complete gravity and solemnity of expression.

Andante moderato. Very easygoing. Not to be hurried at any point.

In quietly flowing motion.

Urlicht (Primal Light). Very solemn, but simple, like a hymn.

In the tempo of the scherzo—Bursting out wildly—Slow—*Allegro energico*—Slow—Very slow and expansive—Slow. *Misterioso*

LAYLA CLAIRE, soprano

STEPHANIE BLYTHE, mezzo-soprano

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Text and translation begin on page 16.

Please note that there is no intermission in this concert.

This evening's appearance by the Tanglewood Festival Chorus is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.



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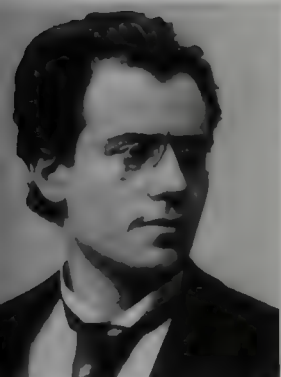
NOTES ON THE PROGRAM

Gustav Mahler (1860-1911)

Symphony No. 2 in C minor

First performance: December 13, 1895, Berlin Philharmonic Orchestra, Richard Strauss cond., Josephine von Artner and Hedwig Felden, soloists (preceded on March 4, 1895, by a performance of only the first three movements, Berlin Philharmonic, Strauss cond.). *First BSO performances:* January/February 1918, Karl Muck cond., May Peterson and Merle Alcock, soloists. *First Tanglewood performance:* August 1, 1948, Leonard Bernstein cond., Ellabelle Davis and Nan Merriman, soloists. *Most recent Tanglewood performance:* July 12, 2008, Bernard Haitink cond., Heidi Grant Murphy and Christianne Stotijn, vocal soloists; Tanglewood Festival Chorus, John Oliver, cond.

In August 1886, eight years out of school and with conducting experience at Bad Hall, Laibach (Ljubljana), Iglau (Jihlava), Olmütz (Olomouc), Kassel, and Prague, the twenty-six-year-old Mahler was appointed second conductor at the theater in Leipzig. (His superior was a future Boston Symphony conductor, Arthur Nikisch.) He soon made the acquaintance of a captain in the Saxon army, Baron Carl von Weber, grandson of the composer of *Der Freischütz*, *Euryanthe*, and *Oberon*, music close to Mahler's heart. The encounter had interesting consequences. First, Captain von Weber invited Mahler to examine his grandfather's sketches for an opera called *Die drei Pintos*, begun and abandoned in 1820 near the end of his work on *Freischütz*. He hoped to interest Mahler in extracting a performing version from those sketches, a project considered but then dropped earlier in the century by Giacomo Meyerbeer and Franz Lachner. Then, Mahler and von Weber's wife Marion fell in love, and some of their affair is, as it were, composed into the First Symphony on which Mahler worked with great concentration in February and March 1888.



He did, in any event, take on *Die drei Pintos*, conducting its highly acclaimed premiere on January 20, 1888. Bouquets and wreaths galore were presented to Mahler and the cast. Mahler took home as many of these floral tributes as he could manage, and lying in his room amid their seductive scent, he imagined himself dead on his bier. Marion von Weber pulled him out of his state and removed the flowers, but the experience had been sufficient to sharpen greatly Mahler's vision of a compositional project he had had in mind for some months and on which he began work a few weeks later. This was a large orchestral piece called *Todtenfeier* or *Funeral Celebration*. Mahler's biographer Henry-Louis de La Grange points out that *Todtenfeier* was the title of the recently published German translation by Mahler's friend Siegfried Lipiner of *Dziady*, the visionary and epic masterpiece of Poland's greatest poet, Adam Mickiewicz. De La Grange suggests as well that certain aspects of *Dziady* and of Mickiewicz's life were apposite to Mahler's own situation, particularly with respect to Marion von Weber, and that the music might be construed as a requiem for their relationship.

We know, at any rate, that the following things happened: Mahler began the composition of *Todtenfeier* in February 1888, but preferred to use the enforced and welcome holiday brought about by the closing of theaters in mourning for Emperor Wilhelm I to work on the Symphony No. 1. In May he resigned his Leipzig post, in part because of the increasingly tense situation with the Webers, and became music director of the opera in Budapest. He returned to his *Todtenfeier* score in the late spring and summer, finishing the composition in August and completing the orchestral score in Prague on September 10. Five years later—Mahler had meanwhile become princi-

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pal conductor in Hamburg—he realized that *Todtenfeier* was not an independent piece, but rather the first movement of a new symphony. In 1893-94 the rest fell into place as quickly as his conducting obligations permitted.

The Second Symphony is often called the *Resurrection*, but Mahler himself gave it no title. On various occasions, though, and beginning in December 1895, Mahler offered programs to explain the work. As always, he blew hot and cold on this question. Writing to his wife, he referred to the program he had provided at the request of King Albert of Saxony in connection with a December 1901 Dresden performance as “a crutch for a cripple.” He goes on: “It gives only a superficial indication, all that any program can do for a musical work, let alone this one, which is so much all of a piece that it can no more be explained than the world itself. I’m quite sure that if God were asked to draw up a program of the world he created he could never do it. At best it would say as little about the nature of God and life as my analysis says about my C minor Symphony.”

Not only was Mahler skeptical about the programs he could not resist devising—all after the event—but he changed his mind repeatedly as to just what the program was. (La Grange recounts three different versions, one written in January 1896 for Mahler’s friend Natalie Bauer-Lechner and the conductor Bruno Walter, another two months later for the critic Max Marschall, and the Munich-Dresden version of 1900-1901.) Across their differences, the programs share certain features. The first movement celebrates a dead hero. It retains, in other words, its original *Todtenfeier* aspect, and since the First and Second symphonies were, in a sense, of simultaneous genesis, it is worth citing Mahler’s comments that it is the hero of the First Symphony who is borne to his grave in the funeral music of the Second (to Marschall, March 26, 1896) and that “the real, the climactic dénouement [of the First] comes only in the Second” (transmitted to Ludwig Karpath, critic of the *Neues Wiener Tagblatt*, by Bauer-Lechner in November 1900). The second and third movements represent retrospect, the former being innocent and nostalgic, the latter including a certain element of the grotesque. The fourth and fifth movements are the resolution and they deal with the Last Judgment, redemption, and resurrection.

All this has bearing on Mahler’s perception of the structure of his Second Symphony, a matter on which he made various comments that are not so much contradictory as they are complementary. Referring to the frustrating because partial premiere in Berlin in March 1895, he said that the first three movements were in effect “only the exposition” of the symphony. He wrote elsewhere that the appearance of the *Urlicht* song sheds light on what comes before. Writing to the critic Arthur Seidl in 1897, he refers to the three middle movements as having the function only of an “interludium.” There is, as well, the question of breaks between movements. The score is quite explicit here, specifying a pause “of at least five minutes” after the first movement and emphatically demanding in German and Italian that the last three movements follow one another without any interruption. Yet in March 1903, Mahler wrote to Julius Butts, who was getting ready to conduct the work at Düsseldorf, a letter worth quoting at some length:

According [to your suggestion] then, the principal break in the concert would come between the fourth and fifth movements. I am amazed at the sensitivity with which you (contrary to my own indications) have recognized the natural caesura in the work. I have long been of this opinion, and furthermore, each performance I have conducted has strengthened this view.

Nonetheless, there ought also to be an ample pause for gathering one’s thoughts after the first movement because the second movement has the effect after the first, not of contrast, but as a mere irrelevance. This is my fault and not to be

blamed on insufficient comprehension on the part of listeners. Perhaps you have already sensed this in rehearsing the two movements one after the other. The Andante is composed as a kind of intermezzo (like some lingering resonance of long past days from the life of him whom we bore to his grave in the first movement—something from the days when the sun still smiled upon him).

While the first, third, fourth, and fifth movements belong together thematically and in mood, the second piece stands by itself, in a certain sense interrupting the grim and severe march of events. Perhaps this is a weakness in planning, the intention behind which is, however, surely clarified for you by the foregoing suggestion.

It is altogether logical to interpret the beginning of the fifth movement as a connecting link to the first, and the big break before the former helps to make this clear to the listener.

This is illuminating and written with great conviction; yet one should probably assume that Mahler's final thoughts on the question are to be found in his 1909 revisions, published 1910, where he sticks with his original directions for an *attacca* between the third and fourth, and the fourth and fifth movements.

The first and last movements are the symphony's biggest, though the finale is much the longer of the two. In other ways, they are as different as possible, partly no doubt because of the six years that separate them, still more crucially because of their different structural and expressive functions. The *Todtenfeier* is firmly anchored to the classical sonata tradition (late Romantic branch). Its character is that of a march, and Mahler's choice of key—C minor—surely alludes to the classic exemplar for such a piece, the *marcia funèbre* in Beethoven's *Eroica*. The lyric, contrasting theme, beautifully scored for horns, is an homage to Beethoven's Violin Concerto.



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Disjunctions of tempo are very much a feature of Mahler's style. At the very beginning, against scrubbing violins and violas, low strings hurl turns, scales, and broken chords. Their instruction is to play not merely *fff* but "ferociously." Here, for example, Mahler prescribes two distinct speeds for the string figures and the rests that separate them, the former "in violent onslaught" at about $\text{♩} = 144$, the latter in the movement's main tempo of about $\text{♩} = 84-92$. Later, the climax of the development is fixed not only by maximal dissonance, but, still more strikingly, by a series of three caesuras, each followed by an "out of tempo" forward rush.

The thematic material of the second movement, both the gentle dance with which it begins and the cello tune that soon joins in, goes back to Leipzig and the time of the *Todtenfeier*. Like the minuet from the Third Symphony, this movement was occasionally played by itself, and Mahler used to refer to these bucolic genre pieces as the raisins in his cakes. Three musicians who resisted its charms were Claude Debussy, Paul Dukas, and Gabriel Pierné, who all walked out during its performance in Paris in 1910: reactionary and too much like Schubert, they said.

The third movement is a symphonic expansion of the *Knaben Wunderhorn* song about Saint Anthony of Padua's sermon to the fishes. Mahler worked on the two pieces simultaneously and finished the scoring of the song one day after that of the scherzo.

The sardonic *Fischpredigt* scherzo skids into silence, and its final shudder is succeeded by a new sound, the sound of a human voice. In summoning that resource, as he would in his next two symphonies as well, Mahler consciously and explicitly evokes Beethoven's Ninth Symphony. *Urlicht*, whose text also comes from *Des Knaben Wunderhorn*, is one of Mahler's loveliest songs and full of Mahlerian paradox, too, in that its hymnlike simplicity and naturalness are achieved by a metrical flexibility so vigilant of prosody and so complex that the opening section of thirty-five bars has twenty-one changes of meter. The chamber-musical scoring is also characteristically detailed and inventive.

The peace that the song spreads over the symphony like balm is shattered by an outburst whose ferocity again refers to the corresponding place in Beethoven's Ninth. Like Beethoven, Mahler draws on music from earlier in the symphony; not, however, in order to reject it, but to build upon it. He arrays before us a great and pictorial pageant. Horns sound in the distance (Mahler referred to this as "the crier in the wilderness"). A march with a suggestion of the Gregorian *Dies irae* is heard, and so is other music saturated in angst, more trumpet signals, marches, and a chorale. Then Mahler's "*große Appell*," the Great Summons, the Last Trump: horns and trumpets loud but at a great distance, while in the foreground a solitary bird flutters across the scene of destruction. Silence. From that silence there emerges again the sound of human voices in a Hymn of Resurrection. A few instruments enter to support the singers and, magically, at the word "*rief*"—"called"—a single soprano begins to float free.

Stu Rosner



Although thoroughly aware of the perils of inviting comparison with Beethoven, Mahler knew early that he wanted a vocal finale. The problem of finding the right text baffled him for a long time. Once again the altogether remarkable figure of Hans von Bülow enters the scene—Hans von Bülow, the pianist who gave the first performance of Tchaikovsky's most famous piano concerto (in Boston), who conducted the premieres of *Tristan* and *Meistersinger* (and whose young wife left him for Wagner), and who was one of the most influential supporters of Brahms. When Mahler went to the Hamburg Opera in 1891, the other important conductor in town was Bülow, who was in charge of the symphony concerts. Bülow was not often a generous colleague, but Mahler impressed him, nor was his support diminished by his failure to like or understand the *Todtenfeier* when Mahler played it for him on the piano: it made *Tristan* sound like a Haydn symphony, he said.

As Bülow's health declined, Mahler began to substitute for him, and he was much affected by Bülow's death early in 1894. At the memorial service in Hamburg, the choir sang a setting of the Resurrection Hymn by the 18th-century Saxon poet Friedrich Gottlieb Klopstock. "It struck me like lightning, this thing," Mahler wrote to Arthur Seidl, "and everything was revealed to my soul clear and plain." He took the first two stanzas of Klopstock's hymn and added to them verses of his own that deal still more explicitly with the issue of redemption and resurrection.

The lines about the vanquishing of pain and death are given to the two soloists in passionate duet. The verses beginning "*Mit Flügeln, die ich mir errungen*" ("With wings I won for myself") form the upbeat to the triumphant reappearance of the chorale: "*Sterben werd' ich, um zu leben!*" ("I shall die so as to live!"), and the symphony comes to its close in a din of fanfares and pealing bells.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Urlicht

O Röschen rot!
Der Mensch liegt in grösster Not!
Der Mensch liegt in grösster Pein!
Je lieber möchte ich im Himmel sein!

Da kam ich auf einen breiten Weg,
Da kam ein Engelein und wollt mich
abweisen.
Ach nein! Ich liess mich nicht
abweisen!
Ich bin von Gott und will wieder
zu Gott!
Der liebe Gott wird mir ein
Lichtchen geben,
Wird leuchten mir bis in das ewig
selig Leben!

FROM "DES KNABEN WUNDERHORN"
("THE BOY'S MAGIC HORN")

Primal Light

O little red rose!
Humankind lies in greatest need!
Humankind lies in greatest pain!
Much rather would I be in Heaven!

Then I came onto a broad way,
And an angel came and wanted
to turn me away.
But no, I would not let myself be
turned away!
I am from God and would return
to God!
Dear God will give me a light,

Will light me to eternal, blissful life!

Auferstehung

Aufersteh'n, ja aufersteh'n wirst du,
Mein Staub, nach kurzer Ruh!
Unsterblich Leben! Unsterblich Leben
Wird der dich rief dir geben!

Wieder aufzublüh'n wirst du gesät!
Der Herr der Ernte geht
Und sammelt Garben
Uns ein, die starben!

FRIEDRICH GOTTLIEB KLOPSTOCK

O glaube, mein Herz, o glaube:
Es geht dir nichts verloren!
Dein ist, Dein, ja Dein, was du
gesehnt!
Dein, was du geliebt,
Was du gestritten!

O glaube:
Du wards nicht umsonst geboren!
Hast nicht umsonst gelebt, gelitten!

Was entstanden ist, das muss
vergehen!
Was vergangen, auferstehen!
Hör' auf zu beben!
Bereite dich zu leben!

O Schmerz! Du Alldurchdringer!
Dir bin ich entrungen!
O Tod! Du Allbezwinger!
Nun bist du bezwungen!
Mit Flügeln, die ich mir errungen,
In heissem Liebesstreben
Werd' ich entschweben
Zum Licht, zu dem kein Aug'
gedrungen!
Sterben werd' ich, um zu leben!

Aufersteh'n, ja aufersteh'n wirst du,
Mein Herz, in einem Nu!
Was du geschlagen,
Zu Gott wird es dich tragen!

GUSTAV MAHLER

Resurrection

Rise again, yes, you will rise again,
My dust, after brief rest!
Immortal life! Immortal life
Will He who called you grant you!

To bloom again you were sown!
The Lord of the Harvest goes
And gathers sheaves,
Us, who died!

O believe, my heart, but believe:
Nothing will be lost to you!
Yours is what you longed for,

Yours what you loved,
What you fought for!

O believe:
You were not born in vain!
You have not lived in vain, nor
suffered!

What has come into being must
perish,
What has perished must rise again!
Cease from trembling!
Prepare to live!

O Pain, piercer of all things,
From you I have been wrested!
O Death, conqueror of all things,
Now you are conquered!
With wings I won for myself,
In love's ardent struggle,
I shall fly upwards
To that light to which no eye has
penetrated!
I shall die so as to live!

Rise again, yes, you will rise again,
My heart, in the twinkling of an eye!
What you have conquered
Will bear you to God!

Guest Artists

Michael Tilson Thomas



Michael Tilson Thomas is music director of the San Francisco Symphony, founder and artistic director of the New World Symphony, and principal guest conductor of the London Symphony Orchestra. He began his formal studies at the University of Southern California, where he studied piano with John Crown and conducting and composition with Ingolf Dahl. At nineteen he was named music director of the Young Musicians Foundation Debut Orchestra. He worked with Stravinsky, Boulez, Stockhausen, and Copland on premieres of their compositions at Los Angeles's Monday Evening Concerts. During this same period he was pianist and conductor for Gregor Piatigorsky and Jascha Heifetz. In 1969, after winning the Koussevitzky Prize at Tanglewood, Mr. Tilson Thomas was appointed assistant conductor of the Boston Symphony Orchestra. That year he also made his New York debut with the BSO, gaining international recognition when he replaced music director William Steinberg in mid-concert. Subsequently named associate conductor and then principal guest conductor of the orchestra, he remained with the BSO until 1974. Mr. Tilson Thomas was music director of the Buffalo Philharmonic from 1971 to 1979, principal guest conductor of the Los Angeles Philharmonic from 1981 to 1985, and principal conductor of the London Symphony Orchestra from 1988 to 1995. His guest conducting engagements include frequent appearances with the major orchestras of Europe and the United States. His recorded repertoire comprises more than 120 discs, including a recent recording of Mahler's complete orchestral works with the San Francisco Symphony. His extensive television work includes a series with the London Symphony Orchestra for BBC Television, the television broadcasts of the New York Philharmonic Young People's Concerts from 1971 to 1977, and numerous productions on PBS's "Great Performances." Mr. Tilson Thomas and the San Francisco Symphony produced a multi-tiered media project, "Keeping Score," which includes television, web sites, radio programs, and programs in the schools. In February 1988 he inaugurated the New World Symphony, an orchestral academy for graduates of prestigious music programs. In addition to their regular season in Miami Beach, they have toured internationally. New World Symphony graduates have gone on to major positions in orchestras worldwide. In 1991 Mr. Tilson Thomas and the orchestra were presented in a series of benefit concerts for UNICEF featuring Audrey Hepburn as narrator of Mr. Tilson Thomas's composition *From the Diary of Anne Frank*; the work has



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since been translated and performed in many languages worldwide. In August 1995 he led the Pacific Music Festival Orchestra in the premiere of his *Shōwa/Shōah*, written in commemoration of the fiftieth anniversary of the bombing of Hiroshima. He has also written song cycles for Thomas Hampson and Renée Fleming. As principal conductor of the London Symphony Orchestra from 1988 to 1995, Mr. Tilson Thomas led the orchestra on regular tours in Europe, the United States, and Japan, as well as at the Salzburg Festival. Now principal guest conductor of the LSO, he continues to lead the orchestra in concerts in London and on tour. His fifteen-year tenure as music director of the San Francisco Symphony has been broadly covered by the international press. With the San Francisco Symphony he has presented eight summer festivals, including ones devoted to the music of Mahler, Stravinsky, Wagner, and American Mavericks, and has made numerous tours of Europe, the United States, and the Far East. Mr. Tilson Thomas is a Chevalier dans l'Ordre des Arts et des Lettres of France, was *Musical America's* Musician of the Year and Conductor of the Year, *Gramophone* magazine's Artist of the Year, and has been profiled on CBS's *60 Minutes* and ABC's *Nightline*. He has won ten Grammy Awards for his recordings. In 2008 he received the Peabody Award for his radio series for SFS Media, *The MTT Files*. In 2010, President Obama awarded him the National Medal of Arts, the highest award given to artists by the United States Government. Prior to this summer, Michael Tilson Thomas's most recent appearances conducting the BSO were for two Tanglewood concerts last year, a Rachmaninoff/Shostakovich program and the season-ending performance of Beethoven's Ninth Symphony. Also last summer, in Ozawa Hall, he was conductor and host for "The Thomashefskys: Music and Memories of a Life in the Yiddish Theater," his tribute to his grandparents, Boris and Bessie Thomashefsky. This summer he has graciously agreed at short notice to lead three concerts substituting for James Levine: Mahler's Symphony No. 2 to open the BSO's 2010 Tanglewood season; Stravinsky's *Symphony of Psalms* and Mozart's Requiem with the BSO on Friday, July 16; and Mahler's Symphony No. 3 with the Tanglewood Music Center Orchestra—this summer's Leonard Bernstein Memorial Concert—on Saturday, July 17.

Layla Claire

Making her Boston Symphony Orchestra debut in this concert, soprano Layla Claire has been acclaimed in concert and opera, particularly for her portrayals of Mozart's heroines. As a Tanglewood Music Center Vocal Fellow, with James Levine conducting, she was Fiordiligi in the 2007 TMC production of *Così fan tutte* and Donna Anna in the 2009 TMC production of *Don Giovanni*. She opens the 2010-11 season making her BSO subscription series debut in Mahler's Symphony No. 2, followed by her Metropolitan Opera debut as Tebaldo in *Don Carlo* conducted by Yannick Nézet-Séguin. As a member of the Metropolitan Opera's Lindemann Young Artist Development Program, she will cover Euridice in *Orfeo ed Euridice*, and in the spring of 2011 she will join the Metropolitan Opera's tour of Japan. Recent performances include opera galas with San Francisco Symphony and l'Opéra de Montréal, recitals with the Philadelphia Chamber Society and the Lindemann Program, Beethoven's Ninth Symphony with the Russian National Orchestra under the baton of Itzhak Perlman, *Messiah* with the Atlanta Symphony, Clothilde in Bellini's *Norma* with the Montreal Symphony conducted by Kent Nagano, and Mahler's Fourth Symphony with the Virginia Symphony Orchestra. While at the Curtis Institute of Music she was Donna Elvira in *Don Giovanni* and the Countess in *Le nozze di Figaro*. At Curtis she also sang Erisbe in Cavalli's *L'Ormindo* and Margarita Xirgu in Osvaldo Golijov's *Ainadamar*. Layla Claire has won numerous awards, including the Mozart Prize at the Wilhelm Stenhammar International Music Competition (2008) and first prize in the Eckhardt-Gramatté National Music Competition



(2005). She is a CBC Radio-Canada Jeunes Artistes recital winner, a recipient of J. Desmarais Foundation scholarships, and recipient of a Canada Council Grant. She has also taken prizes at the Queen Elisabeth International Competition, Palm Beach Opera Competition, George London Foundation, and the Marian Anderson Prize for Emerging Classical Artists.

Stephanie Blythe

Mezzo-soprano Stephanie Blythe has sung in renowned opera houses in the United States and Europe, appearing in the title roles of *Carmen*, *Samson et Dalila*, *Orfeo ed*



Euridice, *La Grande-Duchesse de Gérolstein*, *Tancredi*, *Mignon*, and *Giulio Cesare*, as Frugola, La Principessa, and Zita in *Il trittico*, Fricka in both *Das Rheingold* and *Die Walküre*, Azucena in *Il trovatore*, Ulrica in *Un ballo in maschera*, Baba the Turk in *The Rake's Progress*, Ježibaba in *Rusalka*, Jocasta in *Oedipus Rex*, Mère Marie in *Dialogues des Carmélites*, Isabella in *L'italiana in Algeri*, Mistress Quickly in *Falstaff*, Ino/Juno in *Semele*, and Orlofsky in *Die Fledermaus*. This season she makes her San Francisco Opera house debut as Azucena, and returns to the Metropolitan Opera for *Il trittico* and to Seattle Opera as Mistress Quickly. She also appears in Carnegie Hall with James Levine and the Metropolitan Opera Orchestra, and with the Boston Symphony Orchestra in Mendelssohn's *Elijah*. Ms. Blythe has

appeared with the New York Philharmonic, Boston Symphony Orchestra, Chicago Symphony, Los Angeles Philharmonic, San Francisco Symphony, Philadelphia Orchestra, Orchestra of St. Luke's, Opera Orchestra of New York, Minnesota Orchestra, Hallé Orchestra, Orchestra of the Age of Enlightenment, and the Ensemble Orchestre de Paris, under such conductors as Bicket, Conlon, Dutoit, Elder, Eschenbach, Levine, Luisotti, Mackerras, Nelson, Pappano, Rostropovich, Spano, Summers, and Tilson Thomas. An avid recitalist, she premiered Alan Smith's *Vignettes: Ellis Island*, a song cycle written especially for her, and recently premiered and recorded his *Covered Wagon Woman*, a piece commissioned for her residency with the Chamber Music Society of Lincoln Center. Her recent solo recordings include works by Mahler, Brahms, and Wagner and an album of Handel and Bach arias (all Virgin Classics). Named *Musical America's* Vocalist of the Year for 2009, she can also be heard as soloist in Aaron Copland's *In the Beginning* on the new BSO Classics disc marking the 40th anniversary of the Tanglewood Festival Chorus. Ms. Blythe made her Boston Symphony debut at Tanglewood in 1998; she has appeared with the orchestra in Beethoven's Ninth Symphony, Mahler's Eighth Symphony (James Levine's first BSO performances as music director), Mahler's Symphony No. 3, and, most recently, in April 2010, with Rafael Frühbeck de Burgos conducting, Mendelssohn's *Elijah*.

Tanglewood Festival Chorus
John Oliver, Conductor

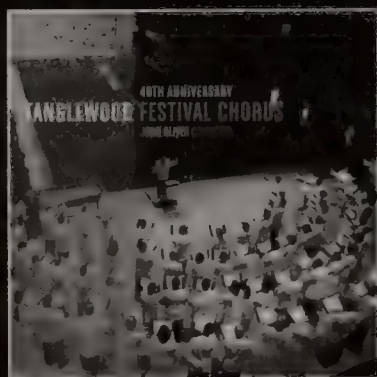


This summer, the Tanglewood Festival Chorus and founding conductor John Oliver celebrate the ensemble's 40th anniversary by joining the Boston Symphony Orchestra for performances of Mahler's Symphony No. 2 under Michael Tilson Thomas (the BSO's opening Tanglewood concert of the season, July 9); a double bill of Stravinsky's *Symphony of Psalms* and Mozart's Requiem also with Michael Tilson Thomas (July 16); a double bill of Poulenc's *Gloria* and Holst's *The Planets* led by David Zinman (August 27), and the BSO's traditional season-ending performance of Beethoven's Ninth Symphony (August 29), this year led by Kurt Masur. With John Oliver conducting, the chorus begins its summer season with its all-French, July 9 Prelude Concert in Ozawa Hall (joined by guest artist Stephanie Blythe) and performs Bach's motet *Jesu, meine Freude* to open the BSO's season-ending concert on August 29. In addition, the chorus joins the Tanglewood Music Center Orchestra led by Michael Tilson Thomas for Mahler's Symphony No. 3 on July 17, and the Boston Pops Orchestra led by Keith Lockhart for the Tanglewood premiere of Peter Boyer's and Lynn Ahrens's *The Dream Lives On: A Portrait of the Kennedy Brothers*, commissioned for the 125th anniversary of the Boston Pops, on July 18.

Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut on April 11 that year, in a performance of Beethoven's Symphony No. 9 with Leonard Bernstein conducting the Boston Symphony Orchestra. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's summer season at Tanglewood, the chorus originally numbered 60 well-trained Boston-area singers, but quickly expanded to a complement of 120 singers in 1971-72 and by 1972-73 had begun to play a major role in the BSO's Symphony Hall subscription season as well as at Tanglewood. Now numbering more than 250 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and the Boston Pops and has developed an international reputation for its skill, intelligence, versatility, thrilling sound, and enthusiastic performances.

The Tanglewood Festival Chorus made its Carnegie Hall debut with the Boston Symphony Orchestra on October 10, 1973, performing Berlioz's *La Damnation de Faust* led by Seiji Ozawa, and has since returned regularly to Carnegie Hall with the BSO. The ensemble gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan in Berlioz's Requiem, *Roméo et Juliette*,

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JOHN OLIVER CONDUCTOR



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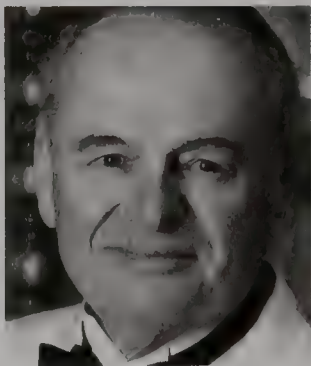
the "Royal Hunt and Storm" from *Les Troyens*, and the Asian premiere of Berlioz's *Messe solennelle*. In 2001 the chorus sang Stravinsky's *Symphony of Psalms* and Ravel's *Daphnis and Chloé* with Bernard Haitink and the BSO during the orchestra's tour of European music festivals, also performing an *a cappella* program of music by Brahms, Bruckner, Copland, Martin, and Martino in the Dom Cathedral in Lübeck, Germany. Most recently, following its 2007 Tanglewood season, the chorus joined James Levine and the Boston Symphony Orchestra on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, and performed an *a cappella* program of its own in Essen and Trier.

The chorus's first recording with the BSO, Berlioz's *La Damnation de Faust* with Seiji Ozawa, was recorded in October 1973 and received a Grammy nomination for Best Choral Performance of 1975. Two years later, at the invitation of Deutsche Grammophon, the chorus recorded an album of *a cappella* 20th-century American choral music, which received a Grammy nomination for Best Choral Performance of 1979. Also in 1979, the chorus's recording of Schoenberg's *Gurrelieder* with Ozawa and the BSO was named Best Choral Recording by *Gramophone* magazine. The Tanglewood Festival Chorus has since made dozens of recordings with the BSO and Boston Pops, on Deutsche Grammophon, New World, Philips, Nonesuch, Telarc, Sony Classical, CBS Masterworks, RCA Victor Red Seal, and BSO Classics, with conductors James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin Davis, Leonard Bernstein, Keith Lockhart, and John Williams. The latest additions to the chorus's discography, all drawn from recent live performances with Maestro Levine and the BSO, were released on BSO Classics in February 2009—Ravel's complete *Daphnis and Chloé* (which won the Grammy Award for Best Orchestral Performance of 2009), Brahms's *Ein deutsches Requiem*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th Anniversary Commission composed specifically for the orchestra and the Tanglewood Festival Chorus. Most recently, a recording of *a cappella music* by J.S. Bach, Bruckner, Copland, Antonio Lotti, and Frank Martin drawn from live performances by the Tanglewood Festival Chorus was issued on BSO Classics in April 2010 to mark the ensemble's 40th anniversary.

In addition to their work with the Boston Symphony Orchestra, members of the Tanglewood Festival Chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In 1989 the chorus helped close a month-long International Choral Festival that took place in and around Toronto, Canada, giving the final performance of the festival, Verdi's *Requiem*, with conductor Charles Dutoit. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004. The ensemble had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox on Opening Day and at the NBA Finals, and can also be heard on the soundtracks to Clint Eastwood's *Mystic River*, John Sayles's *Silver City*, and Steven Spielberg's *Saving Private Ryan*.

TFC members regularly commute from the greater Boston area, western Massachusetts, Connecticut, Rhode Island, New Hampshire, Vermont, and Maine, and TFC alumni frequently return each summer from as far away as Florida and California to sing with the chorus at Tanglewood. Throughout its 40-year history, the Tanglewood Festival Chorus has established itself as a favorite of conductors, soloists, critics, and audiences alike.

John Oliver

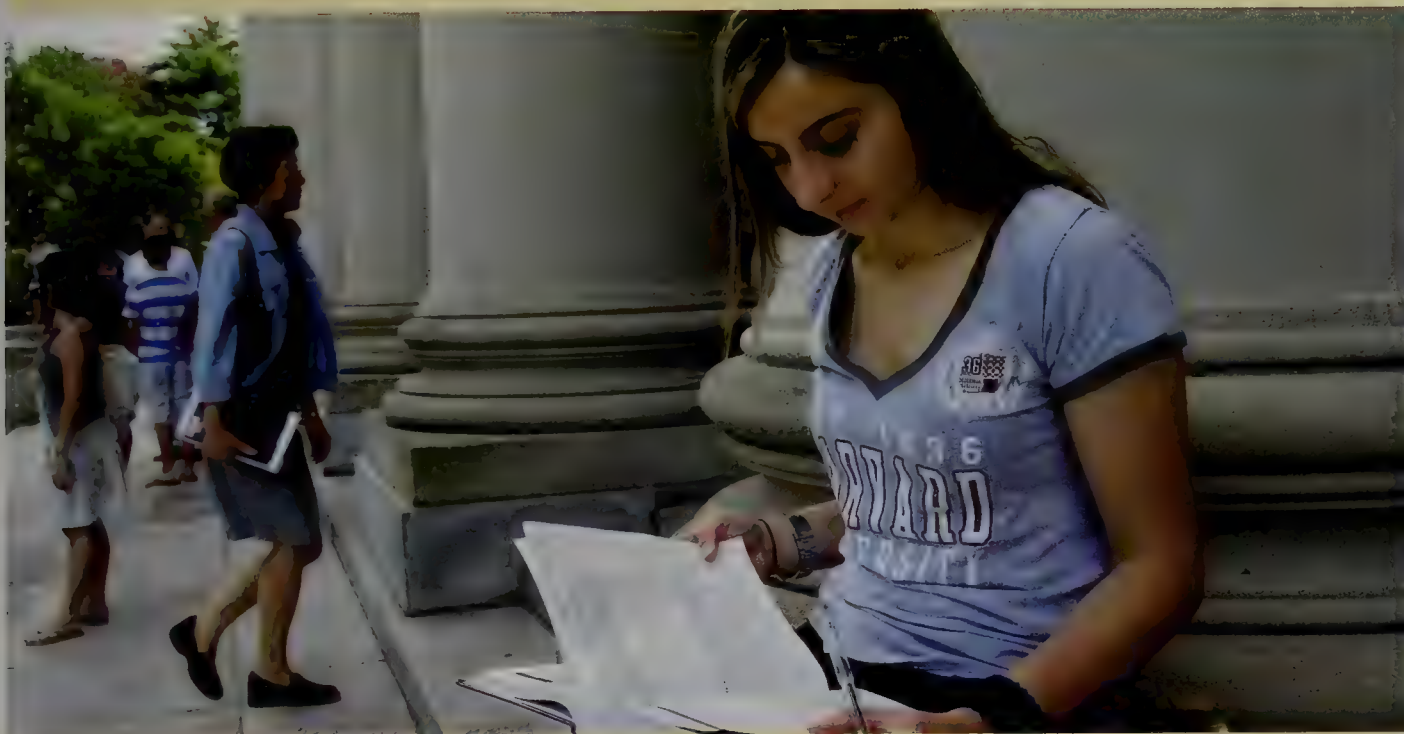


John Oliver founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than 900 performances. These include appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras, and as a solo ensemble. In addition, he has had a major impact on musical life in Boston and beyond through his work with countless TFC members, former students from the Massachusetts Institute of Technology (where he taught for thirty-two years), and Fellows of the Tanglewood Music Center who now perform with distinguished musical institutions throughout the world. Mr. Oliver's affiliation with the Boston Symphony Orchestra began in 1964 when, at twenty-four, he prepared the Sacred Heart Boychoir of Roslindale for the BSO's performances and recording of excerpts from Berg's *Wozzeck* conducted by Erich Leinsdorf. In 1966 he prepared the choir for the BSO's performances and recording of Mahler's Symphony No. 3, also with Leinsdorf. Soon after, he was asked by Leinsdorf to assist with the choral and vocal music program at the Tanglewood Music Center. In 1970, he was named Director of Vocal and Choral Activities at the Tanglewood Music Center and founded the Tanglewood Festival Chorus. Mr. Oliver has prepared the chorus in more than 200 works for chorus and orchestra, as well as dozens more *a cappella* pieces, and for more than forty commercial releases with conductors James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin Davis, Leonard Bernstein, Keith Lockhart, and John Williams. He made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, conducted the orchestra most recently in July 1998, and returns to the BSO podium again on August 29, to open the BSO's final Tanglewood concert of this summer.

In addition to his work with the Tanglewood Festival Chorus and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music. While at MIT, he conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. In 1977 he founded the John Oliver Chorale, which performed a wide-ranging repertoire encompassing masterpieces by Bach, Beethoven, Mozart, and Stravinsky, as well as seldom heard works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. With the Chorale he recorded two albums for Koch International: the first of works by Martin Amlin, Elliott Carter, William Thomas McKinley, and Bright Sheng, the second of works by Amlin, Carter, and Vincent Persichetti. Mr. Oliver and the Chorale also recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for Northeastern Records, and Donald Martino's *Seven Pious Pieces* for New World Records. John Oliver's appearances as a guest conductor have included Mozart's Requiem with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. In May 1999 he prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan; in 2001-02 he conducted the Carnegie Hall Choral Workshop in preparation for Previn's Carnegie performance of Brahms's *Ein deutsches Requiem*. Also an expert chef and master gardener, John Oliver lives in western Massachusetts.

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4:00-5:10 pm	CATHERINE SANDERSON, Professor of Psychology, Amherst
5:10-5:30 pm	Break
5:30-6:40 pm	CRAIG WRIGHT, Professor of Music, Yale
6:40-8:00 pm	Boxed Dinner, Hawthorne Tent
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Mezzo-Sopranos

Virginia Bailey • Martha A. R. Bewick • Betty Blanchard Blume • Betsy Bobo • Lauren A. Boice • Laura B. Broad • Janet L. Buecker • Angelina Calderon • Abbe Dalton Clark • Elizabeth Clifford • Cypriana Slosky Coelho • Nicole Craven • Kathryn DerMarderosian • Betsy L. Draper • Diane Droste • Barbara Naidich Ehrmann • Paula Folkman # • Dorrie Freedman * • Irene Gilbride # • Mara Goldberg • Julie Hausmann • Betty Jenkins • Gale Livingston # • Katherine Mallin • Cristina McFadden • Mary Mindas-Ellis • Louise Morrish • Tracy Elissa Nadolny • Andrea Okerholm • Kathleen Hunkele Schardin • Ada Park Snider # • Amy Spound • Julie Steinhilber # • Cindy M. Vredevelde • Jennifer A. Walker

Tenors

James Barnswell • Adam Kerry Boyles • Fredric Cheyette • Stephen Chrzan • Andrew Crain • Tom Dinger • Kevin F. Doherty Jr. • Ron Efromson • Carey D. Erdman • Keith Erskine • James E. Gleason • J. Stephen Groff # • John W. Hickman # • Jamie Hillman • Stanley G. Hudson # • James R. Kauffman # • Thomas Kenney • Carl Kraenzel • Henry Lussier * • John Vincent MacInnis # • Ronald J. Martin • Glen Matheson • Mark Mulligan • David Norris # • Dwight E. Porter # • Peter Pulsifer • Brian R. Robinson • Sean Santry • Blake Siskavich • Peter L. Smith • Stephen J. Twiraga • Andrew Wang • Matthew Wang • Hyun Yong Woo

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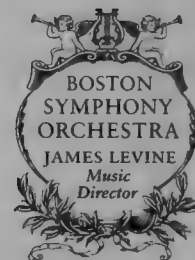
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ALL-BEETHOVEN PROGRAM

"King Stephen" Overture, Opus 117

Piano Concerto No. 3 in C minor, Opus 37

Allegro con brio

Largo

Rondo: Allegro

GERHARD OPPITZ

{ I n t e r m i s s i o n }

Symphony No. 5 in C minor, Opus 67

Allegro con brio

Andante con moto

Allegro—

Allegro



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NOTES ON THE PROGRAM



Ludwig van Beethoven (1770-1827)

"King Stephen" Overture, Opus 117

First performance: February 9, 1812, Budapest. *First BSO performance:* December 1883, Georg Henschel cond. *First Tanglewood performance:* August 4, 1963, Pierre Monteux conducting. *Most recent Tanglewood performance (also the most recent BSO performance):* July 5, 1987, Charles Dutoit cond.

A grand new theater was scheduled to be opened in Pest, under Imperial sanction, on the Emperor's name-day, October 4, 1811. The first performance in the new house was to consist of a drama written on some subject in Hungarian history, preceded by a musical prologue and followed by a musical epilogue. The commission for the text was given to August von Kotzebue, who quickly turned out a play entitled *Bela's Flight*, the prologue *Hungary's First Benefactor*, and the epilogue *The Ruins of Athens*. The music for the evening was to be provided by Beethoven.

"Hungary's First Benefactor" was Stephen I (reigned 1001-38), who converted the country to Christianity, for which he was canonized soon after his death, and, as St. Stephen, is the patron saint of the country. His crown remains a sacred symbol of Hungarian national identity. Beethoven's music is frequently referred to simply as *King Stephen*, which is far more specific than Kotzebue's title.

The texts Beethoven was to set arrived in a packet just before he set out for a much-needed vacation at Teplitz. After three weeks of relaxing at the spa, Beethoven began composing the music, soon completing both substantial works (*King Stephen* and *The Ruins of Athens*) in the remarkably short space of three weeks, between August 20 and September 13 that summer. Soon, however, the opening of the theater had to be postponed. It finally took place on February 9, 1812, the Sunday nearest the Emperor's birthday. The performances were repeated, before enthusiastic audiences, on the 10th and 11th as well. Beethoven was so enthusiastic about the texts that he actually wrote to Kotzebue, inviting him to write an opera libretto on any subject, "romantic, serious, heroico-comic, or sentimental, as you please," though he expressed a preference for a historical subject, "particularly one from the darker periods." Nothing ever came of this proposal.

Though the first audience regarded Beethoven's music as "very original, excellent, and worthy of its master," neither *King Stephen* nor *The Ruins of Athens* has been performed with special frequency since then. Beethoven himself played fast and loose with the works, sending them to London as partial fulfillment of a commission for three overtures from the Philharmonic Society, who surely expected newly composed pieces in return for their seventy-five-guinea commissioning fee. In any case, they did not perform the works in their concerts at the time, evidently preferring Beethoven's heaven-storming mode in the style of *Coriolan* or *Egmont*.

There is little question that the overture is the strongest part of the music for the prologue, much of which is quite perfunctory. A fanfare-like introductory phrase is striking precisely because it avoids the normal harmonic concreteness of the fanfare; its descending fourths tease us enigmatically. Immediately Beethoven quotes a passage from one of the choruses, which is strongly Hungarian in color, particularly at the few moments when the first violins play, for they seem to be imitating the Hungarian cimbalom. The ensuing Presto offers a main theme filled with syncopations. A second theme in the woodwinds anticipates the coda of the last movement of Beetho-



ven's Ninth Symphony. It is extended with vigorous elaborations, but Beethoven evades the expected development and instead restates the slow introductory sections before recapitulating. One more brief reference to that "Hungarian" music appears just before the coda, into which the composer pumps every excitement-building device he can think of. The ending is no doubt overdone to modern taste, but Beethoven surely gauged correctly the civic pride and incipient nationalism of the opening-night audience at the new theater, who cheered this overture, the first piece of music to resound in their hall.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

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Ludwig van Beethoven

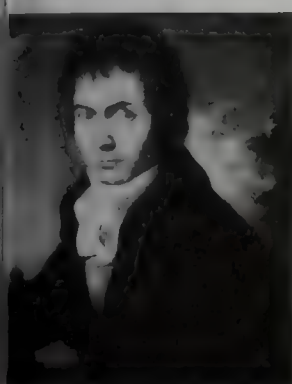
Piano Concerto No. 3 in C minor, Opus 37

First performance: April 5, 1803, Theater-an-der-Wien, Vienna, Beethoven, soloist. *First*

BSO performance: April 1888, Wilhelm Gericke cond., Mrs. H.H.A. Beach, soloist.

First Tanglewood performance: August 7, 1960, Pierre Monteux cond., Leon Fleisher, soloist. *Most recent Tanglewood performance:* August 2, 2009, Thomas Dausgaard cond., Leif Ove Andsnes, piano.

One morning during the summer of 1799 Beethoven was walking through the Augarten in Vienna—a public garden that was also a site for outdoor concerts—with



Johann Baptist Cramer, one of the most brilliant pianists of his day and one of the few whom Beethoven found worthy of praise. Cramer was on a continental tour from his hometown of London. As the two men were strolling along, they heard a performance of Mozart's C minor piano concerto, K.491. Beethoven suddenly stopped and drew Cramer's attention to a simple but beautiful theme introduced near the end of the concerto and exclaimed, "Cramer, Cramer! We shall never be able to do anything like that!" Opinions may (and do) differ as to exactly what passage affected Beethoven so strongly, but there is no doubt that Mozart's C minor concerto was one of his favorite works, and echoes of that enthusiasm are clearly to be found in his own C minor concerto, which was already in the works—at least in some preliminary way—at the time of the reported incident.

This is an earlier work than its "Opus 37" would suggest, since Beethoven composed it about the turn of the century, the period of the six Opus 18 string quartets, the Septet, Opus 20, and the First Symphony, Opus 21. Even so, it shows a significant advance over its predecessors. For some reason he withheld its performance for three years, when it came as part of a lengthy concert that he produced to introduce several new works (this concerto, the Second Symphony, and the oratorio *Christ on the Mount of Olives*); he also included the First Symphony, already becoming a favorite in Vienna, to attract the audiences. The performance was to take place on April 5, 1803, in the Theater-an-der-Wien, where Beethoven himself lodged gratis while working on his opera *Fidelio*. The last rehearsal for the concert, on the day of the performance, was a marathon affair running without pause from 8 a.m. until 2:30 p.m., after which the oratorio was given still another run-through. It is a wonder that any of the performers could manage the actual concert, which began at 6 p.m. and proved to be so long that some of the shorter pieces planned for the program were dropped. The fact that Beethoven made up the program entirely of his own works—and then charged elevated prices for tickets—clearly indicates that he expected the power of his name to work at the box office, and so it seems to have done: he cleared 1800 florins on the event.

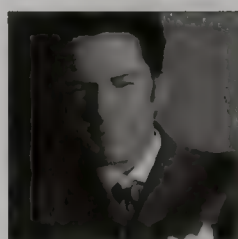
Ignaz Seyfried, the Kapellmeister of the Theater-an-der-Wien, had a special reason to remember the evening clearly:

In the playing of the concerto movements [Beethoven] asked me to turn the pages for him; but—heaven help me!—that was easier said than done. I saw almost nothing but empty leaves; at the most on one page or the other a few Egyptian hieroglyphs wholly unintelligible to me scribbled down to serve as clues for him; for he played nearly all of the solo part from memory, since, as was often the case, he had not had time to put it all down on paper. He gave me a secret glance whenever he was at the end of one of the invisible passages and my scarcely concealed anxiety not to miss the decisive moment amused him greatly and he laughed heartily at the jovial supper we ate afterwards.



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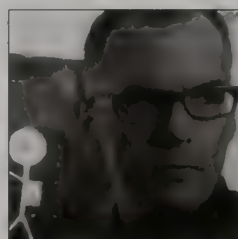
John Pizzarelli



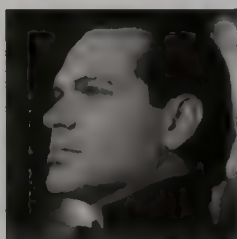
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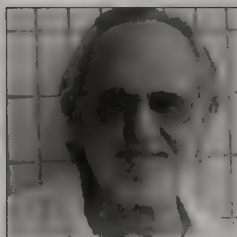
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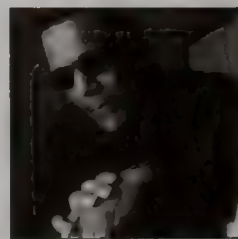
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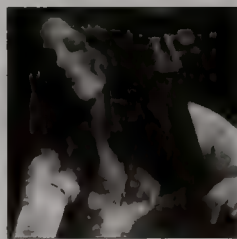
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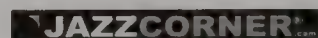


Maya Beiser



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Though critical response to the concerto at its first performance ranged from lukewarm to cold, it quickly established itself in the public favor nevertheless. When Ries played the second performance, the prestigious *Allgemeine Musikalische Zeitschrift* declared it to be "indisputably one of Beethoven's most beautiful compositions."

Although Beethoven knew and admired the Mozart concertos, he had not yet learned one important trick of Mozart's. Invariably, Mozart left something out of the orchestral exposition so that it could first be presented by the piano in the solo exposition, thereby helping to characterize the pianist as an individual personality against the orchestra. But in the C minor concerto, Beethoven lays out all of the thematic material at once in the longest and fullest orchestral statement that he ever wrote for a concerto. The main theme is typically Beethovenian in its pregnant simplicity, outlining a triad of C minor in the first measure, marching down the scale in the second, and closing off the first phrase with a rhythmic "knocking" motive that was surely invented with the timpani in mind (although Beethoven does not explicitly reveal that fact yet). In fact, much of the "action" of the first movement involves the gradually increasing predominance of the "knocking" motive until it appears in one of the most strikingly poetic passages Beethoven had yet conceived—but that's anticipating.

The piano exposition restates all the major ideas and modulates to the new key with an extended closing idea based on the rhythm of the "knocking" motive, which begins to grow in prominence. It completely dominates the development section, which twines other thematic ideas over the recurring staccato commentary of that rhythm. The recapitulation does not emphasize the knocking beyond what is minimally necessary for the restatement: Beethoven is preparing to spring one of his most wonderful ideas, the success of which requires him to build on the other themes for the moment.

Even in the cadenza, which Beethoven composed some years after the rest of the concerto, he retains his long-range plan by basing it on all the important thematic ideas except the knocking rhythm. The reason appears as the cadenza ends. Beethoven (following the example of Mozart's C minor concerto) allows the piano to play through to the end of the movement, rather than simply stopping with the chord that marks the reentry of the orchestra, as happens in most classical concertos. But it is what the soloist plays that marks the great expressive advance in this score: wonderfully hushed arabesques against a pianissimo statement of the original knocking motive at last in the timpani, the instrument for which it was surely designed from the very start. Here for the first time in Beethoven's concerto output he produces one of those magical "after the cadenza" moments of otherworldly effect, moments for which listeners to his later concertos wait with eager anticipation.

The Largo seems to come from an entirely different expressive world, being in the unusually bright key of E major. It is a simple song-form in its outline but lavish in its ornamental detail. In his last two piano concertos, Beethoven links the slow movement and the final rondo directly. He has not quite done that here, though he invents a clever way of explaining the return from the distant E major to the home C minor: the last chord of the slow movement ends with the first violins playing a G-sharp as the top note of their chord, which also includes a B-natural; Beethoven reinterprets the G-sharp as A-flat (part of the scale of his home key) and invents a rondo theme that seems to grow right out of the closing chord of the slow movement. Nor does he forget that relationship once he is safely embarked on the rondo; one of the most charming surprises in the last movement is a solo passage in which the pianist takes over an A-flat from the orchestra and, while repeating it in an "oom-pah" pattern, reinterprets it again as a G-sharp to recall momentarily the key



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of the slow movement before the strings return with hints that it is high time to end such stunts and return to the main theme and the main key. But Beethoven has not yet run out of surprises; when we are ready for the coda to ring down the curtain, the pianist takes the lead in turning to the major for a brilliant ending with an unexpected 6/8 transformation of the material.

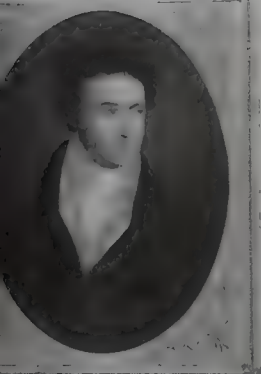
STEVEN LEDBETTER

Ludwig van Beethoven

Symphony No. 5 in C minor, Opus 67

First performance: December 22, 1808, Vienna, Beethoven cond. (see below). *First BSO performance:* December 1881, Georg Henschel cond. *First Tanglewood performance:* August 5, 1937, Serge Koussevitzky cond. *Most recent Tanglewood performance:* August 22, 2008, Rafael Frühbeck de Burgos cond.

On December 17, 1808, the *Wiener Zeitung* announced for the following Thursday, December 22, a benefit concert at the Theater-an-der-Wien on behalf of and to be led by Ludwig van Beethoven, with all the selections "of his composition, entirely new, and not yet heard in public," to begin at half-past six, and to include the following:



First Part: 1, A Symphony, entitled: "A Recollection of Country Life," in F major (No. 5). 2, Aria. 3, Hymn with Latin text, composed in the church style with chorus and solos. 4, Pianoforte Concerto played by himself.

Second Part: 1, Grand Symphony in C minor (No. 6). 2, Sanctus with Latin text composed in the church style with chorus and solos. 3, Fantasia for Pianoforte alone. 4, Fantasia for the Pianoforte which ends with the gradual entrance of the entire orchestra and the introduction of choruses as a finale.

One witness to this event of gargantuan proportion—which lasted for about four hours in a bitterly cold, unheated hall—commented on "the truth that one can easily have too much of a good thing—and still more of a loud one."

The hymn and Sanctus were drawn from Beethoven's Mass in C, the concerto was the Fourth, and the aria was "Ah! *perfidio*" (with a last-minute change of soloist). The solo piano fantasia was an improvisation by the composer; the concluding number was the Opus 80 Choral Fantasy (written shortly before the concert—Beethoven did not want to end the evening with the C minor symphony for fear the audience would be too tired to appreciate the last movement); the symphony listed as "No. 5" was the one actually published as the Sixth, the *Pastoral*; and the symphony labeled "No. 6" was the one published as the Fifth.

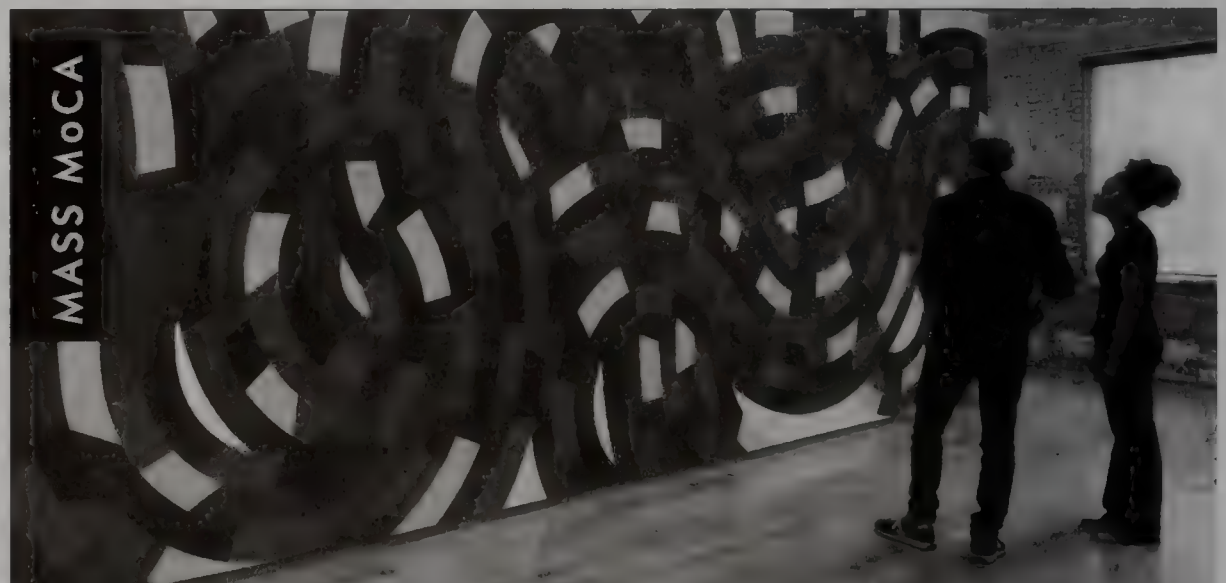
Beethoven was by this time one of the most important composers on the European musical scene. He had introduced himself to Viennese concert hall audiences in April 1800 with a program including, besides some Mozart and Haydn, his own Septet and First Symphony; and, following the success of his ballet score *The Creatures of Prometheus* during the 1801-02 musical season, he began to attract the attention of foreign publishers. He was, also at that time, becoming increasingly aware of the deterioration in his hearing (the emotional outpouring known as the Heiligenstadt Testament dates from October 1802) and only first coming to grips with this problem that would ultimately affect the very nature of his music. As the nineteenth century's first decade progressed, Beethoven's music would be performed as frequently as Haydn's and Mozart's; his popularity in Vienna would be rivaled only

by that of Haydn; and, between 1802 and 1813, he would compose six symphonies, four concertos, an opera, oratorio, and mass, a variety of chamber and piano works, incidental music, songs, and several overtures.

Beethoven composed his Third Symphony, the *Eroica*, between May and November 1803. From the end of 1804 until April 1806 his primary concern was his opera *Leonore* (which ultimately became *Fidelio*), and the remainder of 1806 saw work on compositions including the Fourth Piano Concerto, the Fourth Symphony, the Violin Concerto, and the *Razumovsky* Quartets, Opus 59. Sketches for both the Fifth and Sixth symphonies are to be found in Beethoven's *Eroica* sketchbook of 1803-04—it was absolutely typical for Beethoven to concern himself with several works at once—and, as noted above, the Fifth was completed in the spring of 1808 and given its first performance that December, on the very same, very long concert that concluded with the Choral Fantasy.

In a Boston Symphony program note many years ago, John N. Burk wrote that "something in the direct impelling drive of the first movement of the C minor Symphony commanded general attention when it was new, challenged the skeptical, and soon forced its acceptance. Goethe heard it with grumbling disapproval, according to Mendelssohn, but was astonished and impressed in spite of himself. Lesueur, hide-bound professor at the Conservatoire, was talked by Berlioz into breaking his vow never to listen to another note of Beethoven, and found his prejudices and resistances quite swept away. A less plausible tale reports Maria Malibran as having been thrown into convulsions by this symphony. The instances could be multiplied. There was no gainsaying that forthright, sweeping storminess."

In the language of another age, in an important review for the *Allgemeine musikalische Zeitung* of July 4 and 11, 1810, E.T.A. Hoffmann recognized the Fifth as "one of the



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most important works of the master whose stature as a first-rate instrumental composer probably no one will now dispute" and, following a detailed analysis, noted its effect upon the listener: "For many people, the whole work rushes by like an ingenious rhapsody. The heart of every sensitive listener, however, will certainly be deeply and intimately moved by an enduring feeling—precisely that feeling of foreboding, indescribable longing—which remains until the final chord. Indeed, many moments will pass before he will be able to step out of the wonderful realm of the spirits where pain and bliss, taking tonal form, surrounded him."

In his *Eroica* Symphony, Beethoven introduced, in the words of his biographer Maynard Solomon, "the concept of a heroic music responding to the stormy currents of contemporary history." The shadow of Napoleon hovers over the *Eroica*; for the Fifth Symphony we have no such specific political connotations. But we do have, in the Fifth, and in such post-*Eroica* works as *Fidelio* and *Egmont*, the very clear notion of affirmation through struggle expressed in musical discourse, and perhaps in no instance more powerfully and concisely than in the Symphony No. 5.

So much that was startling in this music when it was new—the aggressive, compact language of the first movement, the soloistic writing for double basses in the third-movement Trio, the mysterious, overwhelmingly powerful transition between scherzo and finale, the introduction of trombones and piccolo into the symphony orchestra for the first time (in the final movement)—is now taken virtually for granted, given the countless performances the Fifth has had since its Vienna premiere, and given the variety of different languages music has since proved able to express. And by now, most conductors seem to realize that the first three notes of the symphony must not sound like a triplet, although just what to do with the fermata and rest following the first statement of that four-note motive sometimes seems open to argument. But there are times when Beethoven's Fifth seems to fall from grace. Once rarely absent from a year's concert programming, and frequently used to open or close a season, it is periodically deemed to be overplayed, or just too "popular." But the Fifth Symphony is popular for good reason, and so ultimately retains its important and rightful place in the repertoire. It needs, even demands, to be heard on a regular basis, representing as it does not just what music can be about, but everything that music can succeed in doing.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

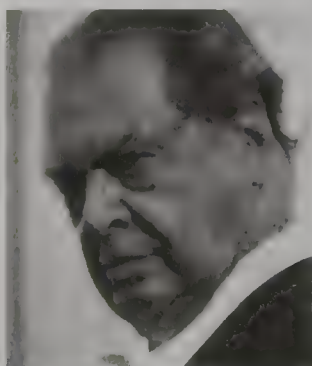
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Guest Artists

Rafael Frühbeck de Burgos

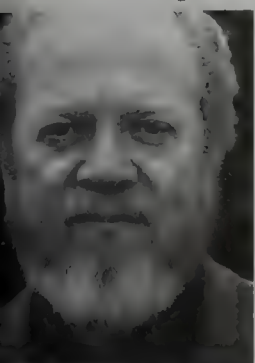


Born in Burgos, Spain, in 1933, Rafael Frühbeck de Burgos studied violin, piano, music theory, and composition at the conservatories in Bilbao and Madrid, and conducting at Munich's Hochschule für Musik, where he graduated *summa cum laude* and was awarded the Richard Strauss Prize. Currently chief conductor and artistic director of the Dresden Philharmonic, he has served as general music director of the Rundfunkorchester (Radio Orchestra) Berlin, principal guest conductor of the National Symphony Orchestra in Washington, D.C., and music director of Deutsche Oper Berlin, the Vienna Symphony, Orchestra Sinfonica Nazionale della RAI Turin, Bilbao Orchestra, Spanish National Orchestra, Düsseldorf Symphony Orchestra, and Montreal Symphony Orchestra. For many seasons he was also principal guest conductor of the Yomiuri Nippon Symphony Orchestra in Tokyo, and in 1998 he was named emeritus conductor of the Spanish National

Orchestra. Maestro Frühbeck returns to North America each season as guest conductor for the Philadelphia Orchestra, and for the Boston Symphony Orchestra both at Symphony Hall and at Tanglewood. In 2009-10 he also conducts the Chicago Symphony, the National Symphony Orchestra in Washington, D.C., the Los Angeles Philharmonic, and Toronto Symphony. North American engagements in 2008-09 also included the New York Philharmonic, Pittsburgh Symphony, Cincinnati Symphony, Detroit Symphony, and Puerto Rico Symphony Orchestra. In spring 2008 he led the Pittsburgh Symphony Orchestra on a six-city tour across Spain and toured the United States with the Dresden Philharmonic. In addition, he is a regular guest with most of the major European ensembles, including the Philharmonia of London, the Berlin, Munich, and Hamburg philharmonic orchestras, various German radio orchestras, and the Vienna Symphony. He has also conducted the Israel Philharmonic and the major Japanese orchestras. He has made extensive tours with such ensembles as the Philharmonia of London, the London Symphony, the National Orchestra of Madrid, and the Swedish Radio Orchestra. He toured North America with the Vienna Symphony in three different seasons and has led the Spanish National Orchestra on two tours of the United States. A member of the Royal Academy of Fine Arts of San Fernando since 1975, Rafael Frühbeck de Burgos has received many awards, including an honorary doctorate from the University of Navarra in Spain, the Gold Medal of the City of Vienna, the Bundesverdienstkreuz of the Republic of Austria and Germany, the Gold Medal from the Gustav Mahler International Society, and the Jacinto Guerrero Prize, which he received in 1997 from the Queen of Spain. He has recorded extensively for EMI, Decca, Deutsche Grammophon, Columbia (Spain), and Orfeo, including acclaimed releases of Mendelssohn's *Elijah* and *St. Paul*, Mozart's Requiem, Orff's *Carmina burana*, Bizet's *Carmen*, and the complete works of Manuel de Falla. Rafael Frühbeck de Burgos made his Boston Symphony debut in January 1971. Since an August 2000 appearance at Tanglewood, he has been a frequent guest leading the BSO in a wide range of repertoire both at Symphony Hall and at Tanglewood, where he also conducts the Tanglewood Music Center Orchestra. This summer, in addition to this weekend's BSO concerts on Saturday (with soloist Gerhard Oppitz) and Sunday (with soloist Pinchas Zukerman), Rafael Frühbeck de Burgos led the TMC Orchestra in music of Falla, Albéniz, and Debussy on its season-opening concert in Ozawa Hall on Monday afternoon, July 5.

Gerhard Oppitz

Gerhard Oppitz makes his Tanglewood debut with this concert. He has performed on just one previous occasion with the BSO, in subscription performances of Brahms's



Piano Concerto No. 2 in March 1995 with Marek Janowski conducting. Mr. Oppitz performs with the world's most prestigious orchestras, including the Berlin, Vienna, London, Israel, and Royal Philharmonic orchestras, the Philadelphia Orchestra, and Cleveland Orchestra, as well as with the Boston, Pittsburgh, and London symphony orchestras, and the Bavarian Radio Symphony Orchestra, under conductors including Sir Colin Davis, Wolfgang Sawallisch, Riccardo Muti, Lorin Maazel, Dmitrij Kitajenko, Gianluigi Gelmetti, Marek Janowski, Zubin Mehta, Herbert Blomstedt, Kent Nagano, and Sir Neville Marriner. Performances of complete piano cycles feature prominently in his concert programming, including Schubert's solo piano music, Beethoven and

Mozart sonatas, Bach's *Well-tempered Clavier*, Grieg's solo works, and Brahms's complete piano works. He has performed nearly twenty complete Brahms cycles in most of the major European cities, as well as in Tokyo. His extensive discography includes Brahms's complete solo piano works, the two Brahms concertos with Sir Colin Davis, Grieg's complete solo piano works, Beethoven's piano concertos with the Leipzig Gewandhaus Orchestra and Marek Janowski (the first complete Beethoven concerto cycle to be recorded with that ensemble, and also including Beethoven's own transcription for piano of his violin concerto), four Weber works for piano and orchestra—the two concertos, the *Konzertstück*, Opus 49, and the *Polonaise brillante* in a Liszt orchestration—with Sir Colin Davis and the Bavarian Radio Symphony Orchestra, the complete Beethoven sonatas, and Schubert's piano works. Mr. Oppitz also makes regular television and radio appearances, particularly in Germany, France, and Japan, where NHK, in conjunction with his Japan tour, aired programs related to his performances of Beethoven sonatas. Gerhard Oppitz was born in Frauenau (Bavaria) in 1953, started playing the piano at five, and gave his first public concert at eleven, when he was discovered by Paul Buck, professor at the Musikhochschule Stuttgart. He studied with Buck until 1974, when he moved to Munich to attend Hugo Steurer's master class at the Music Academy. In 1973 he met Wilhelm Kempff, who soon became his guide and mentor. It was Kempff's own wish that, after Kempff's death, Gerhard Oppitz continue the German musical tradition that linked them so closely. Mr. Oppitz's own career opened up internationally in 1977, when he became the first and until today the only German to win first prize at the Arthur Rubinstein Competition in Tel Aviv, an achievement that led to concert tours across Europe, Asia, and the United States. In 1978 he recorded the first of many discs and was offered a position as professor at Munich's Musikhochschule. Initially concerned that this activity would conflict with his concert engagements, he finally agreed in 1981 to lead a master class for post-graduate students, becoming the youngest professor in the history of the school. Besides maintaining a busy performing and recording schedule, Mr. Oppitz is a qualified professional air pilot and frequently pilots himself to his European concert engagements. He is an informed gourmet (never travelling to concerts without the appropriate restaurant guides) and a connoisseur of fine wines. He speaks seven languages and resides with his Japanese wife near Munich.

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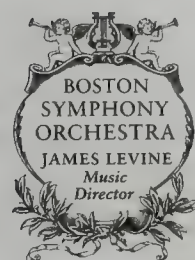
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129th season, 2009–2010



Sunday, July 11, 2:30pm

RAFAEL FRÜHBECK DE BURGOS CONDUCTING

MOZART Serenade No. 6 in D, K.239, "Serenata notturna"

Marcia: Maestoso

Menuetto

Rondeau: Allegretto

MALCOLM LOWE, violin

HALDAN MARTINSON, violin

STEVEN ANSELL, viola

EDWIN BARKER, double bass

MOZART Violin Concerto No. 5 in A, K.219

Allegro aperto

Adagio

Tempo di menuetto—Allegro—Tempo di menuetto

PINCHAS ZUKERMAN

{ I n t e r m i s s i o n }

STRAUSS "Ein Heldenleben" ("A Heroic Life"), Tone poem, Opus 40

The Hero—The Hero's Adversaries—

The Hero's Companion—The Hero's Battlefield—

The Hero's Works of Peace—The Hero's Escape
from the World and Fulfillment

MALCOLM LOWE, solo violin



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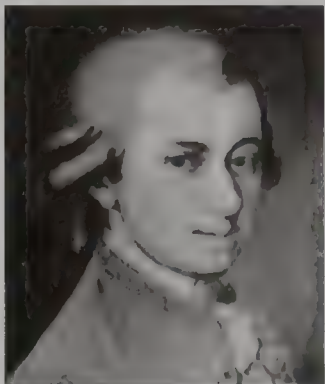
Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)

Serenade No. 6 in D, K.239, "Serenata notturna"

First performance: Not known; composed January 1776. *First BSO performance:* December 1921, Vincent d'Indy cond. *First Tanglewood performance:* August 7, 1983, Christoph Eschenbach cond. *Most recent Tanglewood performance:* August 26, 2005, Marek Janowski cond.



A large part of Mozart's musical output—especially during the years before he went to Vienna for good—consisted of what we would call background music, compositions written for a party given by some socially prominent Salzburger, to be played perhaps during dinner to the inevitable non-musical accompaniment of conversation and the clatter of silverware and crockery. The lucky patrons who had the good fortune to find a genius providing the music for their party (whether they appreciated this fact or not) usually remain unidentified. Such is the case with the *Serenata notturna*. From Mozart's own dated manuscript, we know that he composed the piece in the month of January, when outdoor musical activity would have been out of the question.

As with so many eighteenth-century serenades, the first movement is a march, theoretically designed to allow the musicians to enter and, if played again at the end, to exit. (Of course, string players—especially cellists and bassists—are not likely to march while playing, but the tradition grew up at a time when most serenades were for wind ensembles.) The playing off of solo quartet against the larger string ensemble punctuated by timpani lends a *concerto grosso* quality to the piece, and the occasional pizzicatos in the larger string group suggest guitars and other plucked string instruments that would often be part of a real serenade. The minuet has a Gallic grace, varied by the use of the solo ensemble alone for the Trio. The closing rondo is the largest movement of this short, delightful work. One of the episodes comes as quite a surprise, with a sudden shift to a 3/4 Adagio for a steady dance-like passage presented by the solo quartet, soon followed by a 2/4 Allegro in the full ensemble. Both of the tunes presented here are interpolations, apparently melodies well known to Mozart's audience but forgotten today. They are included as a kind of joke, but even though we have lost the key to understanding its point, we can't complain, since the rondo theme recurs and concludes with the greatest charm and good humor.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Wolfgang Amadè Mozart

Violin Concerto No. 5 in A, K.219

First performance: not known; composed 1775. *First BSO performance:* December 31, 1907, in Providence, Rhode Island, Karl Muck cond., Carl Wendling, violin. *First Tanglewood performance:* July 17, 1949, Serge Koussevitzky cond., Dorothea Powers, violin. *Most recent Tanglewood performance:* July 26, 2003, Jeffrey Tate cond., Gil Shaham, violin.

In 1775, the main fact of Mozart's professional life was that he was obliged to provide music for a perfectly disagreeable patron, Archbishop Colloredo of Salzburg.

The relation eventually came to a violent end—literally, with the Archbishop's chamberlain kicking the composer down the staircase of the archiepiscopal palace—but meanwhile, one of Mozart's more delightful tasks must have been the composition of a series of concertos for the gifted Salzburg concertmaster, Antonio Brunetti. The A major concerto, K.219, is the last of these. A major is always a special key for Mozart. It is the farthest he moves out toward the sharp side—there are individual movements in E, but no large-scale works, and there is none in B, F-sharp, or beyond—and the music for which he chooses it almost always partakes of a special and softly moonlit luminosity.

Mozart marks the first movement "Allegro aperto," a designation used apparently only by him and only in three other places, one being the first movement of his D major concerto for flute, K.314(285d). As a non-standard term, it appears in no reference works or tutors of the time, and one must try to infer from the music itself what Mozart meant by an "open" Allegro—something, one would imagine, not too fast, with a sense of space between the notes, and also with a certain Beechamesque swagger. At the beginning, Brunetti would have played along with the orchestral violins; the audience would have waited for him to detach himself and take off in solo flight. The first solo entrance in a concerto was always, for Mozart, apt to be an occasion for special wit and ingenuity. Here in fact Mozart gives us a double surprise, first the Adagio entrance with those murmuring strings and delicately accented woodwind chords that look ahead to the "Soave sia il vento" trio in *Così fan tutte*, then the resumption of the quick tempo with a brand-new idea. As a kind of counterweight to these delightful contrasts, Mozart makes sure that there is also some cousinship among the themes.

The second movement is a real Adagio, rather rare in Mozart, and its soft wave-patterns recall the brief and poetic Adagio surprise in the first movement. The finale is an ever so slightly flirtatious minuet, but its courtly gestures are interrupted by piquant country dance music, contrasting in both mode and meter, from somewhere more than a few miles east of Salzburg or even Vienna.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

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Richard Strauss (1864–1949)

"Ein Heldenleben" ("A Heroic Life"), Tone poem, Opus 40

First performance: March 3, 1899, at a Frankfurt Museum concert, Strauss cond. *First BSO performances:* December 1901, Wilhelm Gericke cond. *First Tanglewood performance:* July 29, 1962, Erich Leinsdorf cond. *Most recent Tanglewood performance:* July 7, 2001, Rafael Frühbeck de Burgos cond.

Seventy-eight years separate Strauss's first composition and his last. For almost forty years, he devoted most of his energies to opera, though he was a man of forty-one at the premiere of *Salome* in December 1905. He had completed an opera called *Guntram* as early as 1893, but it disappeared from the stage almost immediately. The *Guntram* experience cost him lots of headaches, both in Weimar, where he was conductor from 1889 to 1894, and later in Munich, his next way-station. His happiest association was his engagement during the rehearsal period and his marriage four months later to his pupil Pauline de Ahna, who took the principal female role. Pauline plays an important part in *Ein Heldenleben*, as well as in such works as the *Symphonia domestica* and the opera *Intermezzo*. The sound and the memory of her luminous soprano inform countless pages in his opera scores and songs; and in the setting of Eichendorff's *Im Abendrot* (one of the Four Last Songs), Strauss built a wondrously moving monument to their enduring devotion.



After *Guntram*, at any rate, Strauss returned to a path he had already explored for a half-dozen years, that of the orchestral tone poem. Reared in a conservative, classical tradition, having just arrived at Brahms by way of Mendelssohn, Chopin, and Schumann, the twenty-one-year-old Strauss had fallen under the thrall of a much older composer and violinist, Alexander Ritter, who made it his task to convert his young friend to the "music of the future" of Liszt and Wagner. Strauss's first and still somewhat tentative compositional response was the pictorial symphonic fantasy *Aus Italien* ("From Italy"), which, at least to some degree, was still tied to the old tradition. But the next work, *Don Juan*, completed September 1888—a work of astonishing verve, assurance, and originality—represented total commitment to the "future." Even allowing for the interruption to complete *Guntram*, the series of tone poems was continued at high speed and with the most vigorous invention: *Death and Transfiguration* in 1889, the revised *Macbeth* in 1891, *Till Eulenspiegel* in 1895, *Thus Spoke Zarathustra* in 1896, *Don Quixote* in 1897, and *Ein Heldenleben* in 1898. Two postscripts followed at some distance—the *Symphonia domestica* in 1904 and the *Alpine Symphony* in 1914—but the period of intense concentration on the genre comes to an end with *Heldenleben*.

"*Ein Heldenleben*" is usually translated as "A Hero's Life"; argument, however, could be made that "A Heroic Life" comes even closer. But who is the hero? Two details point to Strauss himself. Though generally irritated by requests for "programs" and insistent that music's business was to say only those things that music could uniquely say, Strauss authorized his old school friend Friedrich Rösch and the critic Wilhelm Klatte to supply, for the premiere on March 3, 1899, a detailed scenario in six sections. One of these is called "The Hero's Companion" and it is, by the composer's admission to Romain Rolland and others, a portrait of Pauline Strauss. Another is called "The Hero's Works of Peace" and is woven from quotations of earlier Strauss scores.

The first large section of the work, swaggering, sweet, impassioned, grandiloquent, sumptuously scored, depicts **The Hero** in his changing aspects and moods. Next comes the scene of **The Hero's Adversaries**, the grudgers and the fault-finders,

including drastically different music—sharp, prickly, disjunct, dissonant. Strauss was convinced that some of the Berlin critics recognized themselves as the target of this portrait and the composer as The Hero. The Hero's theme, on its next appearance, is much darkened.

One violin detaches itself from the others to unfold the vivid portrait of Pauline. Gay, flippant, tender, a little sentimental, exuberantly playful, gracious, emotional, angry, nagging, loving—these are some of the directions to the violinist in this scene of **The Hero's Companion**. The single violin is again absorbed into the orchestral mass and we hear love music, as lush as only Strauss could make it. Briefly the adversaries disturb the idyll, but their cackling is heard as though from a distance. But the hero must go into battle to vanquish them. Trumpets summon him, introducing that immense canvas, **The Hero's Battlefield**. The hero returns in triumph, or, in musical terms, there is a recapitulation as clear and as formal as the most ardent classicist could wish.

The music becomes more quiet and we have arrived at one of the score's most remarkable sections, **The Hero's Works of Peace**. Here Strauss weaves a texture both dense and delicate as he combines music from *Don Juan*, *Also sprach Zarathustra*, *Death and Transfiguration*, *Don Quixote*, *Macbeth*, and his song *Traum durch die Dämmerung* ("Dreaming at Twilight"). This episode is one of Strauss's orchestral miracles, richly blended, yet a constantly astonishing, shifting kaleidoscopic play of luminescent textures and colors.

Even now, the adversaries are not silenced. The hero rages, but his passion gives way to renunciation (this is indeed very unlike the real Richard Strauss). The final section is called **The Hero's Escape from the World and Fulfillment**. The hero retires—to Switzerland, on the evidence of the English horn—and, after final recollections of his battling and loving self, the music subsides in profound serenity. This, in the original version, was undisturbed through the *pianissimo* close with violins, timpani, and a single horn. But Strauss reconsidered, and in the few days between Christmas 1898 and the New Year he composed the present ending with its rich mystery and fascinating ambiguity, an ending of marvelously individual sonority, and one that at least touches *fortissimo*.

MICHAEL STEINBERG



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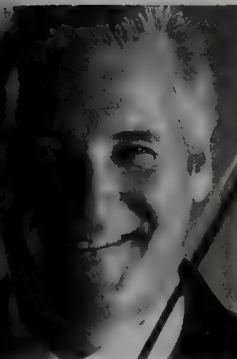
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Guest Artists

For a biography of Rafael Frühbeck de Burgos, see page 36.

Pinchas Zukerman



Equally acclaimed as violinist, violist, conductor, pedagogue, and chamber musician, Pinchas Zukerman is in his eleventh season as music director of Canada's National Arts Centre Orchestra. The year 2008 marked Mr. Zukerman's sixtieth birthday, which was celebrated with more than 100 concerts in seventeen countries. The 2009-10 season also includes more than 100 performances on five continents, taking him to Australia, New Zealand, China, Russia, Portugal, Greece, Italy, Germany, and throughout North and South America. He spends ten weeks teaching as director of the Pinchas Zukerman Performance Program at the Manhattan School of Music and as artistic director of the National Arts Centre Summer Music Institute in Ottawa, including the Young Artist Program, Conductors Program, and Composers Program. The current season also marks Mr. Zukerman's first as principal guest conductor of London's Royal Philharmonic

Orchestra. Highlights of the season include his first performances of *The Magic Flute* with Opera Lyra, and tours with the Royal Philharmonic Orchestra in Europe, the Israel Philharmonic Orchestra in the United States, the Gulbenkian Orchestra Lisbon, and the Beijing Music Festival. Orchestral appearances in the United States include the New York Philharmonic, Chicago Symphony, Saint Louis Symphony, Utah Symphony, and Madison Symphony. The Zukerman Chamber Players, now in their sixth season, tour in Australia, New Zealand, and South America and perform at the Ravinia Festival, the Concertgebouw, the Kennedy Center, and the 92nd Street Y. The group recently released Schubert's *Trout* Quintet and Mozart's Piano Quartet in E-flat with pianist Yefim Bronfman on Sony/BMG; it has also recorded quintets of Mozart, Brahms, and Dvořák for Altara. Mr. Zukerman's extensive discography of more than 100 titles has earned twenty-one Grammy nominations and two awards—Best Chamber Music Performance (1980) and Best Classical Performance, Instrumental Soloist with Orchestra (1981). Born in Tel Aviv in 1948, Pinchas Zukerman began studying at eight with Ilona Feher. With the guidance of Isaac Stern and Pablo Casals, and the support of the America-Israel and Helena Rubinstein foundations, he came to America in 1962 to study with Ivan Galamian on scholarship at the Juilliard School. In 1967 he won first prize in the 25th Leventritt Competition, setting the stage for his solo career. He has held numerous artistic positions, including music director of the Saint Paul Chamber Orchestra for seven years and principal guest conductor of the Dallas Symphony Orchestra for two years. In October 2002 he became the first recipient of the Isaac Stern Award for Artistic Excellence at the National Arts Awards Gala in New York City; in May 2006 he was appointed as the Rolex Mentor and Protégé Arts Initiative's first instrumentalist mentor in the music discipline. Pinchas Zukerman made his BSO debut as violin soloist in July 1969 at Tanglewood and appeared here most recently in August 2008, in Beethoven's Violin Concerto with Miguel Harth-Bedoya conducting the BSO. He has also appeared in Ozawa Hall with the Zukerman Chamber Players, and with the BSO on numerous occasions as conductor, most recently for an all-Mendelssohn program in August 1995.



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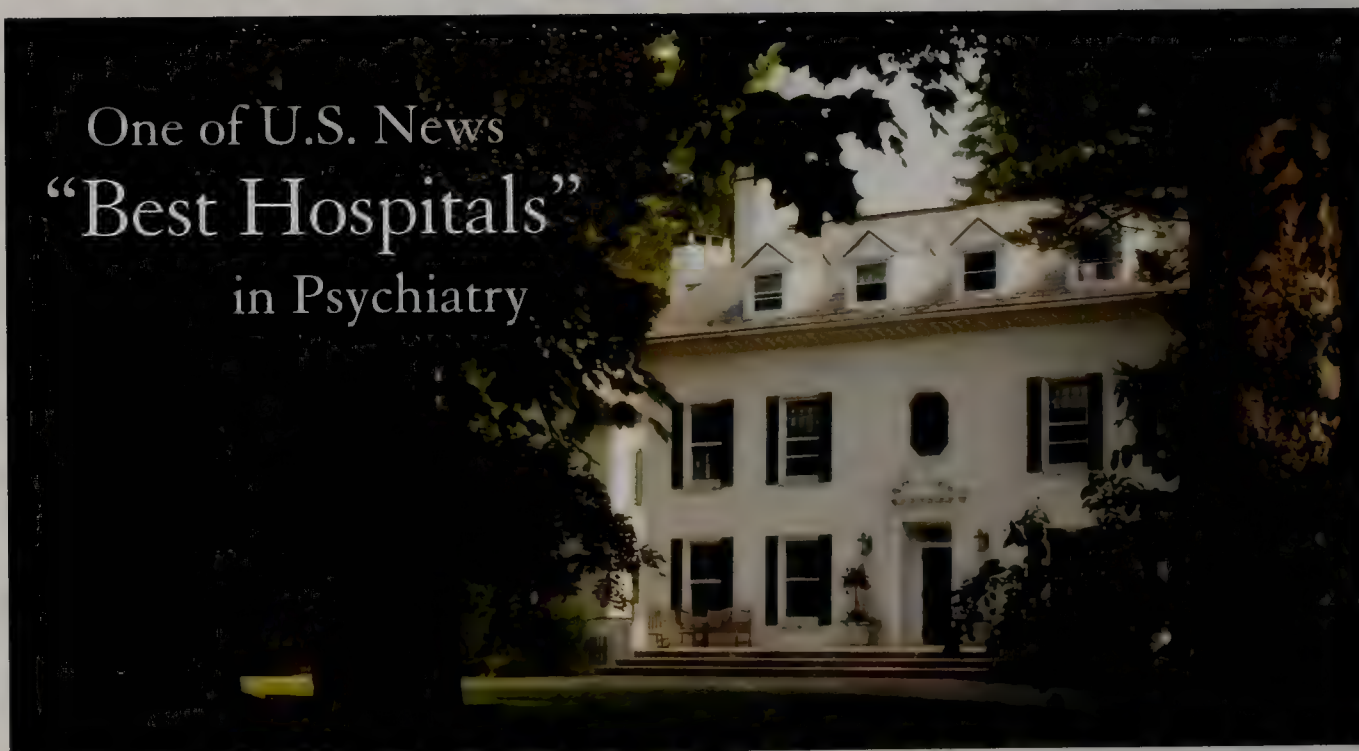


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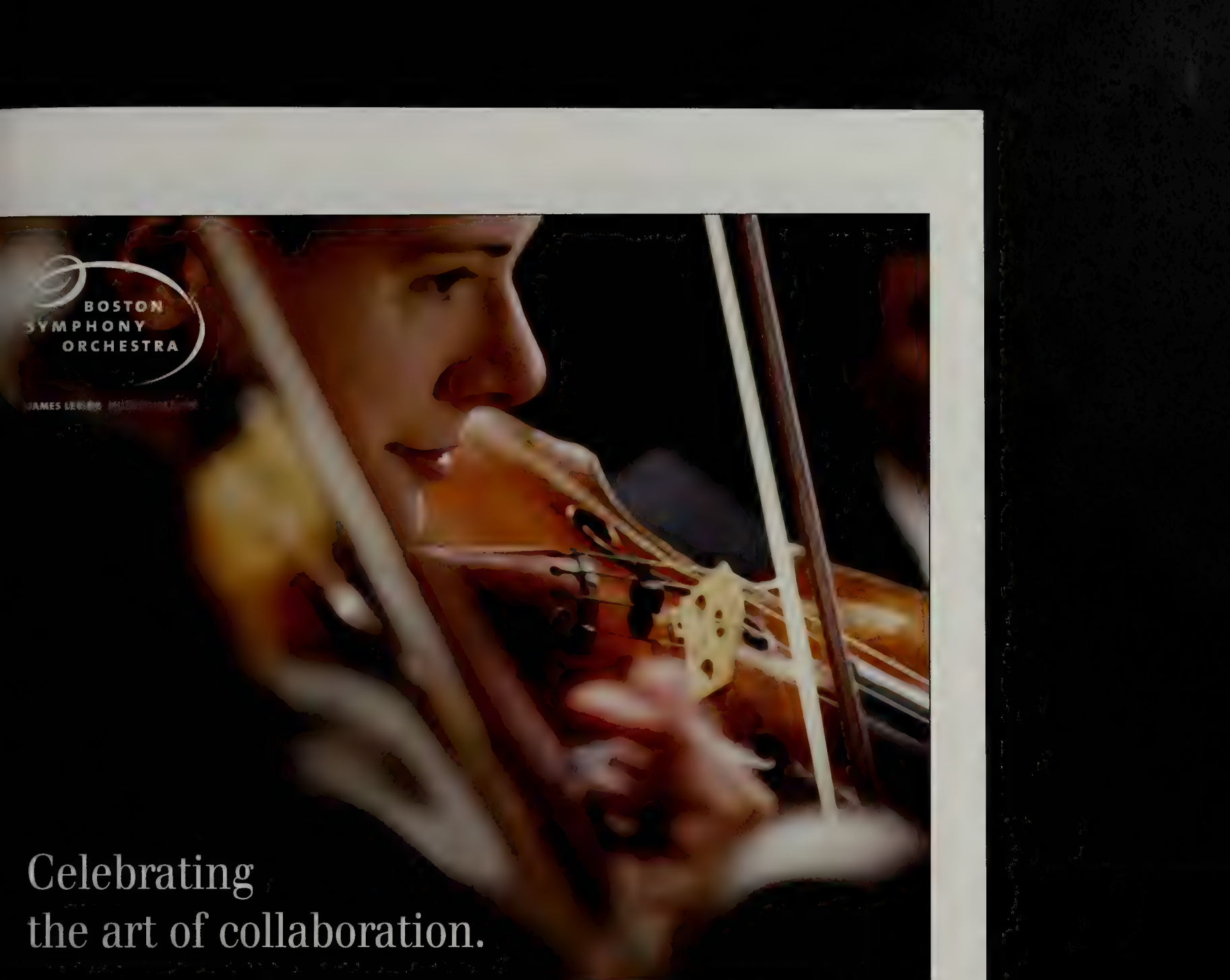
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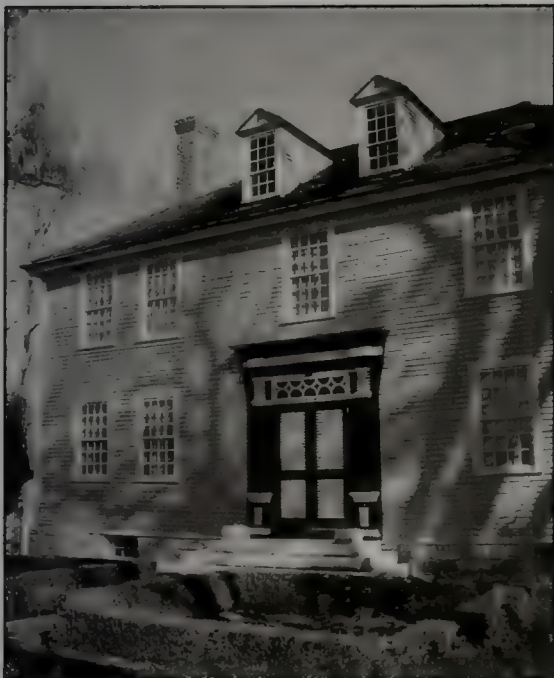
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July at Tanglewood

Friday, July 2, 8:30pm

BOSTON POPS—KEITH LOCKHART,
conductor

MICHAEL CHERTOCK, piano

DOC SEVERINSEN, trumpet

IDINA MENZEL, vocalist

Celebrating the 125th anniversary of the
Boston Pops, with tributes to the legacies
of Arthur Fiedler, John Williams, and Keith
Lockhart

Saturday, July 3, 7pm

Sunday, July 4, 7pm

Monday, July 5, 7pm

JAMES TAYLOR and CAROLE KING

Monday, July 5, 2pm

TMC ORCHESTRA—RAFAEL FRÜHBECK
DE BURGOS and CHRISTIAN MACELARU

(TMC Conducting Fellow), conductors

Music of Falla, Albéniz, Rimsky-Korsakov,
and Debussy

Tuesday, July 6, 8pm

EMERSON STRING QUARTET

DAVID SHIFRIN, clarinet

Music of J.S. Bach and Mozart

Friday, July 9, 6pm (Prelude Concert)

TANGLEWOOD FESTIVAL CHORUS

JOHN OLIVER, conductor

with STEPHANIE BLYTHE, mezzo-soprano

Music of Debussy, Poulenc, Ravel, and
Françaix

Friday, July 9, 8:30pm

Opening Night at Tanglewood

BSO—MICHAEL TILSON THOMAS,
conductor

LAYLA CLAIRE and STEPHANIE BLYTHE,
vocal soloists

TANGLEWOOD FESTIVAL CHORUS

MAHLER Symphony No. 2, *Resurrection*

Saturday, July 10, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)

BSO program of Sunday, July 11

Saturday, July 10, 8:30pm

BSO—RAFAEL FRÜHBECK DE BURGOS,
conductor

GERHARD OPPITZ, piano

ALL-BEETHOVEN PROGRAM

King Stephen Overture

Piano Concerto No. 3

Symphony No. 5

Sunday, July 11, 2:30pm

BSO—RAFAEL FRÜHBECK DE BURGOS,
conductor

PINCHAS ZUKERMAN, violin

MOZART Serenade No. 6 in D, *Serenata notturna*

MOZART Violin Concerto No. 5 in A, K.219

STRAUSS *Ein Heldenleben*

Monday, July 12, 8pm

TMC CHAMBER ORCHESTRA

TMC CONDUCTING FELLOWS

Music of J.S. Bach, Schubert, and Strauss

Wednesday, July 14, 8pm

BOSTON SYMPHONY CHAMBER PLAYERS

Music of Brahms, Mozart, Villa-Lobos, and
Gandolfi

Thursday, July 15, 8pm

KALICHSTEIN-LAREDO-ROBINSON TRIO

Music of Haydn, Shostakovich, and
Mendelssohn

Friday, July 16, 6pm (Prelude Concert)

MEMBERS OF THE BSO

ELLIOT MADORE, baritone

Music of Schumann and Loeffler

Friday, July 16, 8:30pm

BSO—MICHAEL TILSON THOMAS,
conductor

SOILE ISOKOSKI, KRISTINE JEPSON,
RUSSELL THOMAS, and JORDAN BISCH,
vocal soloists

TANGLEWOOD FESTIVAL CHORUS

STRAVINSKY *Symphony of Psalms*

MOZART Requiem

Saturday, July 17, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)

TMC Orchestra program of Saturday, July 17

Saturday, July 17, 8:30pm, Shed

The Leonard Bernstein Memorial Concert

TMC ORCHESTRA—MICHAEL TILSON
THOMAS, conductor

KAREN CARGILL, mezzo-soprano

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CHORUS

AMERICAN BOYCHOIR

MAHLER Symphony No. 3



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Sunday, July 18, 2:30pm

BOSTON POPS ORCHESTRA
KEITH LOCKHART, conductor
ARLO GUTHRIE, special guest
ALEC BALDWIN, narrator
TANGLEWOOD FESTIVAL CHORUS
Program to include *The Dream Lives On: A Portrait of the Kennedy Brothers* (commissioned for the Boston Pops 125th Anniversary)

Sunday, July 18, 8pm

AUDRA McDONALD
with TED SPERLING, piano
"A New American Songbook": An eclectic mix of standard favorites and songs written expressly for Audra McDonald by today's finest music-theater composers

Wednesday, July 21, 8pm

BENJAMIN BAGBY, voice and harp
"Beowulf: The Epic in Performance": Benjamin Bagby's version, in song and speech, of the epic Anglo-Saxon poem *Beowulf*, to be sung in old English with modern English supertitles

Thursday, July 22, 8pm

PIETER WISPELWEY, cello
The complete solo cello suites of J.S. Bach (extended concert with two intermissions)

Friday, July 23, 6pm (Prelude Concert)

MEMBERS OF THE BSO
Music of Mozart, Albinoni, Schubert, Rossini, Piazzolla, and Déjardin

Friday, July 23, 8:30pm

BSO—JOHANNES DEBUS, conductor
LISETTE OROPESA, soprano (Konstanze)
ASHLEY EMERSON, soprano (Blonde)
ERIC CUTLER, tenor (Belmonte)
ANTHONY STEVENSON, tenor (Pedrillo)
MORRIS ROBINSON, bass (Osmin)
TMC VOCAL FELLOWS

MOZART *Die Entführung aus dem Serail*
(*The Abduction from the Seraglio*)
Sung in German with English supertitles

Saturday, July 24, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, July 25

Saturday, July 24, 8:30pm

BSO—HERBERT BLOMSTEDT, conductor
PETER SERKIN, piano
ALL-BRAHMS PROGRAM
Piano Concerto No. 1
Symphony No. 2

Sunday, July 25, 2:30pm

BSO—HANS GRAF, conductor
LYNN HARRELL, cello
STEVEN ANSELL, viola
R. STRAUSS *Don Quixote*
JOHANN STRAUSS II Overture to *Die Fledermaus*, polkas, and waltzes
JOHANN STRAUSS *Radetzky March*

Sunday, July 25, 8pm

TMC ORCHESTRA—HERBERT BLOMSTEDT and TMC CONDUCTING FELLOWS, conductors
Music of Mendelssohn, Tchaikovsky, and Hindemith

Thursday, July 29, 8pm

MATTHIAS GOERNE, baritone
ANDREAS HAEFLIGER, piano
Music of Schumann and Brahms

Friday, July 30, 6pm (Prelude Concert)

MEMBERS OF THE BSO
Music of Berio, Schifrin, Ligeti, and Janáček

Friday, July 30, 8:30pm, Shed

The Serge and Olga Koussevitzky Memorial Concert

BSO—CHARLES DUTOIT, conductor
KIRILL GERSTEIN, piano

GLINKA Overture to *Ruslan and Ludmila*
TCHAIKOVSKY Piano Concerto No. 1
PROKOFIEV Music from *Romeo and Juliet*

Saturday, July 31, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)
BSO program of Sunday, August 1

Saturday, July 31, 8:30pm

BSO—JUANJO MENA, conductor
HEI-KYUNG HONG, soprano
BERG Three Pieces for Orchestra
STRAUSS Four Last Songs
MAHLER Symphony No. 4



Programs and artists subject to change.



2010 Tanglewood Music Center Schedule

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed and Theatre.

* indicates that tickets are available through the Tanglewood box office or SymphonyCharge.

♪ indicates that admission is free, but restricted to that evening's 8:30pm concert ticket holders.

Sunday, June 27, 11am, 3pm (Theatre) *

Monday, June 28, 11am, 3pm (Theatre) *

String Quartet Marathon: Four performances
Music of HAYDN, BEETHOVEN, BRAHMS,
SCHUMANN, and others, performed by
fourteen string quartet ensembles. One ticket
provides admission to all four performances.

Sunday, June 27, 8pm *

Monday, June 28, 8pm *

MARK MORRIS DANCE GROUP

TANGLEWOOD MUSIC CENTER FELLOWS

Choreography by Mark Morris to music of
COWELL, CHOPIN, BEETHOVEN, and
HARRISON

Sunday, July 4, 10am

Chamber Music for Brass and Percussion

Monday, July 5, 12pm

Opening Exercises

(free admission; open to the public)

Monday, July 5, 2pm *

The Phyllis and Lee Coffey Memorial Concert

TMC ORCHESTRA

RAFAEL FRÜHBECK DE BURGOS and

TMC CONDUCTING FELLOW, conductors

FALLA Suite from *El amor brujo*

ALBÉNIZ "Córdoba," "Granada," and

"El Corpus en Sevilla"

RIMSKY-KORSAKOV *Capriccio espagnol*

DEBUSSY *La Mer*

Thursday, July 8, 8pm

Vocal Chamber Concert

Saturday, July 10, 6pm ♪

Prelude Concert

Sunday, July 11, 10am

Chamber Music

Monday, July 12, 8pm *

The Daniel Freed and Shirlee Cohen Freed
Memorial Concert

TMC CHAMBER ORCHESTRA

TMC CONDUCTING FELLOWS

BACH (orch. WEBERN) *Ricercare* from

The Musical Offering

SCHUBERT Symphony No. 5

STRAUSS Suite from *Le Bourgeois Gentilhomme*

Tuesday, July 13, 8pm

Vocal Chamber Concert

Saturday, July 17, 6pm ♪

Prelude Concert

Saturday, July 17, 8:30pm (Shed) *

The Leonard Bernstein Memorial Concert

Supported by Dr. Raymond and Hannah H.

Schneider, and Diane H. Lupean

TMC ORCHESTRA

MICHAEL TILSON THOMAS, conductor

KAREN CARGILL, mezzo-soprano

WOMEN OF THE TANGLEWOOD

FESTIVAL CHORUS

AMERICAN BOYCHOIR

MAHLER Symphony No. 3

Sunday, July 18, 10am

Chamber Music

Saturday, July 24, 2:30pm

Music of TMC Composition Fellows

Saturday, July 24, 6pm ♪

Prelude Concert

For TMC concerts other than TMC Orchestra concerts and opera performances, tickets are available one hour prior to concert start-time at the Ozawa Hall box office only. Tickets are \$11. Please note that availability of seats inside Ozawa Hall is limited and concerts may sell out.

Tickets for TMC Orchestra concerts (July 5, 12, 17, 25), opera performances (August 1, 2, 4), and FCM events (August 12-16) can be ordered in advance by calling SymphonyCharge at 1-888-266-1200 or (617) 266-1200.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at TanglewoodMusicCenter.org. All programs are subject to change.

FRIENDS OF TANGLEWOOD AT THE \$75 LEVEL receive one free admission, and FRIENDS AT THE \$150 LEVEL OR HIGHER receive two free admissions to all TMC Fellow recital, chamber, and Festival of Contemporary Music performances, (excluding Mark Morris, opera, and TMC Orchestra concerts). Friends should present their membership cards at the Bernstein Gate one hour before concert time.

Additional and non-member tickets (excluding TMC Orchestra concerts) can be purchased one hour prior to each recital, chamber music, or Festival of Contemporary Music concert for \$11.

FOR INFORMATION ABOUT BECOMING A FRIEND OF TANGLEWOOD, please call (413) 637-5261 or visit bso.org.

Sunday, July 25, 10am
Chamber Music

Sunday, July 25, 8:00pm *
The Caroline and James Taylor Concert
TMC ORCHESTRA
HERBERT BLOMSTEDT and
TMC CONDUCTING FELLOWS, conductors
MENDELSSOHN *Fingal's Cave* Overture;
excerpts from *A Midsummer Night's Dream*
TCHAIKOVSKY *Romeo and Juliet*
HINDEMITH *Symphonic Metamorphoses*
on *Themes of Weber*

Wednesday, July 28, 8pm
Vocal Recital

Saturday, July 31, 6pm ♪
Prelude Concert

Sunday, August 1, 10am
Chamber Music

Sunday, August 1, 7:30pm (Theatre) *
Monday, August 2, 7:30pm (Theatre) *
Wednesday, August 4, 7:30pm (Theatre) *
TMC VOCAL FELLOWS AND ORCHESTRA
CHRISTOPH VON DOHNÁNYI, conductor
(August 1 and 2)
KEITARO HARADA (TMC Fellow),
conductor (August 4)
IRA SIFF, director
EDUARDO SICANGCO, set and costume
designer
MATTHEW MCCARTHY, lighting designer
STRAUSS *Ariadne auf Naxos*
Fully staged, sung in German with English
supertitles

Tuesday, August 3 *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
2:30pm: TMC Chamber Music
4pm: TMC Chamber Music
8pm: TMC Brass Fanfares (Shed)
8:30pm: Gala concert (Shed)
TMC ORCHESTRA, BSO, and BOSTON
POPS ORCHESTRA
KEITH LOCKHART, JOHN WILLIAMS, and
STEFAN ASBURY, conductors
A salute to John Williams on the occasion
of his 30th Tanglewood summer

Saturday, August 7, 6pm ♪
Prelude Concert by TMC Faculty

Sunday, August 8, 10am
Chamber Music

Wednesday, August 11, 8pm
Vocal Recital

Saturday, August 14, 6pm ♪
Prelude Concert

Thursday, August 12—Monday, August 16
2010 FESTIVAL OF CONTEMPORARY
MUSIC

Gunther Schuller, Oliver Knussen, and
John Harbison, Festival Co-Directors
Celebrating the 70th anniversary of the
TMC, the 2010 Festival is directed by the
three living composers who have chaired
the TMC's composition activities—
Gunther Schuller, Oliver Knussen, and
John Harbison—and features works by
these three composers along with music
of Copland, Hindemith, and others,
including recent resident composers.

Thursday, August 12, 8pm
TMC FELLOWS
OLIVER KNUSSEN and TMC
CONDUCTING FELLOWS, conductors
EDWIN BARKER, double bass
Chamber music of ANTONIOU,
PERLE, SCHULLER, MADERNA, and
HINDEMITH

Friday, August 13, 2:30pm
TMC FELLOWS
Chamber music of SESSIONS, BABBITT,
WUORINEN, FOSS, and HENZE

Saturday, August 14, 2:30pm
TMC FELLOWS
JOHN HARBISON, conductor
Music of MCPHERSON, MACKEY,
JOLAS, SHENG, and WYNER

Sunday, August 15, 10am
TMC FELLOWS
Chamber music of FINE, GOEHR,
BERIO, GRIME, GANDOLFI, and
MESSIAEN

Sunday, August 15, 8pm
The Fromm Concert at Tanglewood
TMC ORCHESTRA AND VOCAL
FELLOWS
STEFAN ASBURY, conductor
Concert operas:
HARBISON *Full Moon in March*
KNUSSEN *Where the Wild Things Are*

Monday, August 16, 8pm *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
ROBERT SPANO, OLIVER KNUSSEN,
and TMC FELLOWS, conductors
Music of DRUCKMAN, CARTER,
MATTHEWS, and COPLAND

*The 2010 Festival of Contemporary Music
is made possible by grants from the Aaron
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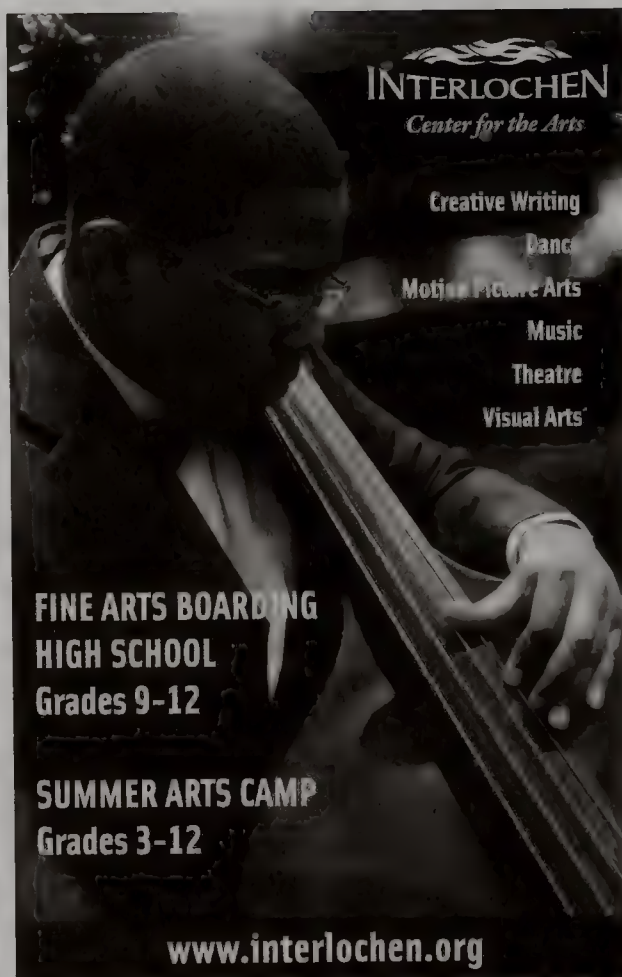


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The Boston University Tanglewood Institute (BUTI)

In 1965, Erich Leinsdorf, then music director of the Boston Symphony Orchestra, invited the Boston University College of Fine Arts to create a summer training program for high school musicians as a counterpart to the BSO's Tanglewood Music Center. Envisioned as an educational outreach initiative for the University, this new program would provide young advanced musicians with unprecedented opportunity for access to the Tangle-



(photo: Michael J. Lutch)

wood Festival. Since then, the students of the Boston University Tanglewood Institute have participated in the unique environment of Tanglewood, sharing rehearsal and performance spaces; attending a selection of BSO master classes, rehearsals, and activities; and enjoying unlimited access to all performances of the Boston Symphony Orchestra and the Tanglewood Music Center.

Now in its 45th season, the Boston University Tanglewood Institute continues to offer aspiring young artists an unparalleled, inspiring, and transforming musical experience. Its interaction with the Boston Symphony Orchestra and the Tanglewood Music Center makes BUTI unique

among summer music programs for high school musicians. BUTI alumni are prominent in the world of music as performers, composers, conductors, educators, and administrators. The Institute includes Young Artists Programs for students age fifteen to eighteen (Instrumental, Vocal, Piano, Harp, and Composition) as well as Institute Workshops (Clarinet, Flute, Oboe, Bassoon, Saxophone, Trumpet, Horn, Trombone, Tuba/Euphonium, Percussion, Double Bass, and String Quartet). Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Boston University Tanglewood Institute, please stop by our office on the Leonard Bernstein Campus on the Tanglewood grounds, or call (413) 637-1430 or (617) 353-3386.

2010 BUTI Concert Schedule

(All events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 17, 2:30pm**, Paul Haas conducts music of Respighi and Brahms. **Saturday, July 31, 2:30pm**, David Hoose conducts Bach/Elgar and Shostakovich. **Saturday, August 14, 2:30pm**, Federico Cortese conducts Beaser and Rachmaninoff (in the Tanglewood Theatre).

WIND ENSEMBLE PROGRAMS (Celebrating its 10th Anniversary Season): **Friday, July 16, 8pm**, David Martins conducts Williams, Broughton, Graham, Rochester, and Holsinger, featuring soloist Terry Everson, trumpet, and a world premiere by Gandolfi. **Friday, July 31, 8pm**, H. Robert Reynolds conducts Ticheli, Ives, Esancio/Linklater, Amram, Patterson, and Daugherty/Spede, featuring soloist Kenneth Radnofsky, saxophone, and a world premiere by Newman; Frank Battisti guest conductor.

VOCAL PROGRAMS: **Saturday, August 7, 2:30pm**, Ann Howard Jones conducts Barber, Schumann, Paulus, Dove, and Rautavaara.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6pm: **Monday, July 19; Tuesday, July 20; Wednesday, July 21; Tuesday, August 10; Wednesday, August 11; Thursday, August 12.**

Tickets available one hour before concert time. Admission is \$11 for orchestra concerts, free to all other BUTI concerts. For more information, call (413) 637-1431.

The Berkshires' nature and culture

The Berkshires boasts over one hundred cultural attractions. In fact, nowhere else will you find such a collection of museums, live performance venues, and architecturally celebrated historic homes thoughtfully situated in lush gardens and sprawling wooded properties—all minutes from quaint New England villages and towns.

Don't just take our word for it. In November 2009, the National Geographic Society named the Berkshires as one of the "world's great places" in its annual survey of destinations.

Whether you are looking for a casual outing or a hard core workout you'll find it here. Be our guest in one the Berkshires' charming lodging properties, refresh in an all-inclusive spa, refuel at an area restaurant serving farm-to-table produce and meat, or renew your wardrobe at an eclectic boutique or outlet village.

The Berkshires' natural scenery has been muse to the likes of Norman Rockwell, Edith Wharton, Herman Melville, Daniel Chester French, Henry David Thoreau, Nathaniel Hawthorne, Leonard Bernstein, Arlo Guthrie, James Taylor and Yo-Yo Ma—many of whom called it home.

Intrigued? Inspired? Below are just a few of the many experiences you don't want to miss. For more ideas, log on to www.berkshires.org for an up-to-date calendar of events or call us at **The Berkshire Visitors Bureau... 800-237-5747**.

Animagic Museum

Lee, (413) 841-6679 • www.mambor.com/animagic
Make your own animated movie. See Academy Award and how the movies *Matrix* and *Predator* were made.

The Ashley House Museum

Sheffield, (413) 229-8600 • www.thetrustees.org/places-to-visit/berkshires/ashley-house.html
African American Heritage Trail anchor site. Oldest house in the Berkshires. Weekend tours 10am-4pm.

Aston Magna Music Festival

Great Barrington, (413) 528-3595 / (800) 875-7156
www.astonmagna.org
Berkshires' best kept secret: Great music, thrilling performances, world-class artists. Baroque music on period instruments.

Barrington Stage Company

Pittsfield, (413) 236-8888 • www.barringtonstageco.org
Award-winning theatre presenting Sweeney Todd, Art, Absurd Person Singular. 10 min. from Tanglewood.

Bartholomew's Cobble

Sheffield, (413) 229-8600 • www.thetrustees.org/places-to-visit/berkshires/bartholomews-cobble.html
Five miles of scenic trails. National Natural Landmark, adjacent to the historic Ashley House Museum.

Berkshire Bach Society

Great Barrington, (413) 528-9277
www.berkshirebach.org
The Berkshire Bach Ensemble & Berkshire Bach Singers perform the works of the Master and his contemporaries.

Berkshire Botanical Garden

Stockbridge, (413) 298-3926 • www.berkshirebotanical.org
Year round, hands on gardening & horticulture programs for adults. Classes & summer programs for school age children.

Berkshire Choral Festival

Sheffield, (413) 229-1999 • www.choralfest.org
Choral Masterpieces – 150 Voices, Springfield Symphony Orchestra. July 17, 24, 31, Aug. 7.

Berkshire Film and Media Commission

Berkshire County, (413) 528-4223
www.berkshirefilm.com
The BFMC is a new non-profit dedicated to facilitating film, TV and media production in Western MA.

The Berkshire Fringe

Great Barrington, (413) 320-4175 • berkshirefringe.org
Mind-blowing new works of theater, music and dance by emerging artists. July 26-Aug 16.

Berkshire Historical Society at Herman Melville's Arrowhead

Pittsfield, (413) 442-1793 • www.mobydick.org
Arrowhead is the 1783 farmhouse where Herman Melville wrote his epic, "Moby-Dick". Tours, trail, gift shop.

Berkshire International Film Festival

Great Barrington & Pittsfield; (413) 528-8030
www.biffma.org
BIFF aims to create a world-class festival as an integral part of the cultural fabric of the Berkshires. June 3-6, 2011.

Berkshires Jazz, Inc.

Pittsfield, (413) 442-7718 • www.berkshiresjazz.org
Pittsfield CityJazz Festival, Oct. 8-21, in venues all around the City.

The Bidwell House Museum

Monterey, (413) 528-6888
www.bidwellhousemuseum.org
Colonial history museum on 192 acre grounds, trails, gardens. Experience life in the Berkshires in the 1750s.

Capitol Steps at Cranwell

Lenox, (413) 881-1636 • www.cranwell.com
Hilarious political satire & song parody shows nightly at 8pm, July 2-Sept. 5, except Tues.

Chesterwood, A National Trust Historic Site

Stockbridge, (413) 298-3579 • www.chesterwood.org
The home, studio and gardens of sculptor Daniel Chester French. Open daily, 10-5, May 29-Oct. 11.

The Clark

Williamstown, (413) 458-2303 • www.clarkart.edu
Picasso Looks at Degas, an exhibition of two of the great artists of the modern period.

Close Encounters With Music

Great Barrington, (800) 843-0778 • www.cewm.org
Best in thematic chamber music October-June. Internationally recognized soloists, vibrant programming at the Mahaiwe & Ozawa Hall in 2010-2011.

The Colonial Theatre

Pittsfield, (413) 997-4444 • www.thecolonialtheatre.org
Beautifully restored year-round Gilded Age theater presenting Broadway, live music, comedy, family programming and more.

Crane Museum of Paper Making

Dalton, (413) 684-6481 • www.crane.com
Open June-mid-October. 1-5 p.m., Monday-Friday. Free Admission.

Edna St. Vincent Millay Society at Steepletop

Austerlitz, NY, (518) 392-3362 • www.millay.org
Historic House & Garden Museum. Tours available. Special exhibit "Where She Lives". Open May 28-Oct. 18.

The Berkshire Visitors Bureau thanks The Studley Press, Inc. for donating these pages.

are truly in harmony...

Emily Dickinson Museum

Amherst, (413) 542-8161
www.emilydickinsonmuseum.org
Visit the intimate world of one of the world's best-loved poets at her family homes in Amherst, MA.

Frelinghuysen Morris House & Studio

Lenox, (413) 637-0166 • www.frelinghuysen.org
Art Deco house, master Cubist collection, set on 46-acre estate next to Tanglewood.

Hancock Shaker Village

Pittsfield, (413) 443-0188
www.hancockshakervillage.org
50th anniversary in 2010! Historic buildings, gardens, trails, store & café open daily.

Housatonic River Walk

Great Barrington, (413) 528-3391
www.gbriverwalk.org
Great Barrington Housatonic River Walk. A National Recreation Trail.

IS183 Art School

Stockbridge, (413) 298-5252 • www.is183.org
Classes & workshops in visual arts for toddlers-seniors, novice-professional in a wide variety of media.

Jacob's Pillow Dance Festival

Becket, (413) 243-0745 • www.jacobspillow.org
Only 20 min. from Lenox featuring international dance, free performances, talks, tours and more.

Lichtenstein Center for the Arts

Pittsfield, (413) 499-9348 • www.culturalpittsfield.com
A lively downtown arts center with classes, events & changing art shows, plus info on nearby public art.

The Mac-Haydn Theatre, Inc.

Chatham, NY, (518) 392-9292
www.machaydntheatre.org
Professional classic & newer musicals, great voices, dynamic dance, exciting family fun.

Mahaiwe Performing Arts Center

Great Barrington, (413) 528-0100 • www.mahaiwe.org
The Mahaiwe is open year-round with Met Opera "Live in HD", live music, dance and more.

MASS MoCA

North Adams, (413) 662-2111 • www.massmoca.org
Housed in a restored 19th c factory featuring Sol LeWitt plus the best art of our time.

The Mission House & Indian Museum

Stockbridge, (413) 298-3239, Ext. 3000
www.thetrustees.org/places-to-visit/berkshires/mission-house.html
Where Stockbridge began, in Mohican homelands. Open 12-3pm, Thurs-Mon. One block from the Red Lion Inn.

The Mount

Lenox, (413) 551-5111 • www.edithwharton.org
Tour Edith Wharton's elegant 1902 estate and gardens. Terrace Café. Bookstore. Daily 10am-5pm, May-October.

Naumkeag House & Gardens

Stockbridge, (413) 298-3239, Ext. 3000
www.thetrustees.org/places-to-visit/berkshires/naumkeag.html
Forty eight acres of beauty and tranquility near the Red Lion Inn. The Trustees of Reservations.

Norman Rockwell Museum

Stockbridge, (413) 298-4100 • www.nrm.org
Come home to Norman Rockwell Museum! Gift shop. Terrace café. Open year-round. 10 minutes from Tanglewood.

North Adams Historical Society

North Adams, (413) 664-4700 • northadamshistory.org
North Adams Museum of History and Science, 25 exhibits & a temporary gallery on 3 floors in Bldg 5A Heritage State Park, Thu-Sat 10-4, Sun 1-4.

Performance Spaces for the 21st Century

Chatham, NY, (518) 392-6121 • www.ps21chatham.org
PS/21 presents its 5th season of movies, dance, chamber music, comedy & drama under a tent in an apple orchard.

Pittsfield Art Show

Pittsfield, (413) 443-6501 • www.pittsfieldartshow.org
6th Annual. July 17-18, 10am-4pm, rain or shine. Over 75 regional artists & crafts persons exhibiting. Juried show. Free.

SculptureNow June 12-Oct. 30

Lee, (413) 623-2068 • www.sculpture.org/portfolio
Juried exhibition. 15 large-scale, outdoor sculptures inspired by the Hancock Village Shakers. Self-guiding maps at Visitor's Booth.

Shakespeare & Company

Lenox, (413) 637-3353 • www.shakespeare.org
Presenting a thrilling season of Shakespeare: Richard III, The Winter's Tale and more.

Tannery Pond Concerts

New Lebanon, NY, (800) 820-1696
www.tannerypondconcerts.org
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The Theater Barn

New Lebanon, NY, (518) 794-8989
www.theaterbarn.com
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Upper Housatonic Valley African American Heritage Trail

Great Barrington, (413) 528-3391
www.africanamericantrail.org
Upper Housatonic Valley African American Heritage Trail.

Williams College Department of Music

Williamstown, (413) 597-2736 • www.music.williams.edu
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Williams College Museum of Art

Williamstown, (413) 597-2429 • www.wcma.org
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August 7 8pm
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JULY 3, 8PM
Jeremy Denk, piano

JULY 31, 8PM
Kirill Gerstein, piano

AUGUST 14, 8PM
Vivica Genaux, mezzo-soprano Craig Rutenberg, piano

SEPTEMBER 4, 8PM
Jennifer Frautschi, violin Eric Ruske, horn Pedja Muzijevic, piano

SEPTEMBER 25, 8PM
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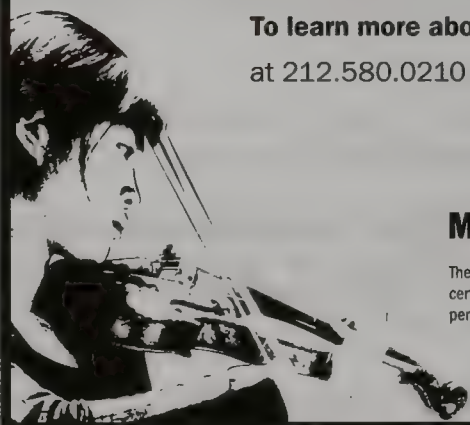
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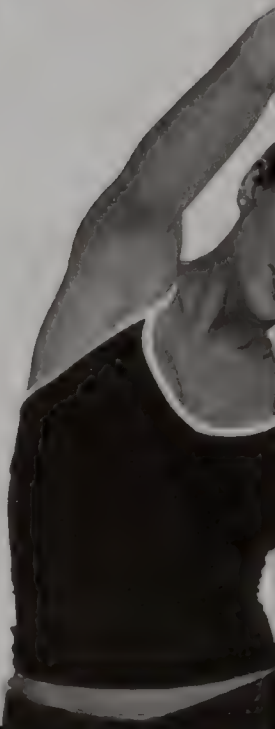
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KEITH LOCKHART conducting; RENEE KING, vocalist;
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Once again this summer, Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7:15-7:45pm for "This Week at Tanglewood" hosted by Martin Bookspan, a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. This week's guests, on Friday, July 16, are Tanglewood Festival Chorus conductor John Oliver, mezzo-soprano Karen Cargill, and American Boychoir director Fernando Malvar-Ruiz. The series continues through Friday, August 27, the final weekend of the BSO's 2010 Tanglewood season.

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July 10, 17, 24; August 21—Robert Kirzinger, BSO Assistant Director of Program Publications

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2010 Tanglewood



Prelude Concert
Friday, July 16, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

THOMAS MARTIN, clarinet
MICHAEL ZARETSKY, viola
XAK BJERKEN, piano
ELLIOT MADORE, baritone (TMC Fellow)

MOZART Trio in E-flat for clarinet, viola, and piano, K.498, "Kegelstatt"
Andante
Menuetto; Trio
Rondeaux: Allegretto

LOEFFLER "Rapsodies" for baritone, clarinet, viola, and piano
L'Étang
La Cornemuse
La Villanelle du Diable
ELLIOT MADORE, baritone
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SCHUMANN "Märchenerzählungen" ("Fairy Tales"), Opus 132,
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Lebhaft und sehr markirt [Lively and very strongly marked]
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NOTES ON THE PROGRAM

Clarinet: the very name of the instrument tells us that its earliest proponents considered it a "little clarino," a substitute in some sense for the brilliant high trumpets (*clarini*) of the Baroque era; and for most of its early history (extending through virtually the entire eighteenth century), players tended to specialize in either the high or low end of the instrument, known as the clarinet and chalumeau registers respectively. No modern instrument owes more to the imagination of a single composer than the clarinet does to **Wolfgang Mozart** (1756-1791), who wrote for his friend, clarinetist Anton Stadler, music that exploits both registers of the instrument and at the same time gives it a real personality. From the time he composed *Idomeneo* in 1780, clarinets became an essential and memorable part of his opera orchestra, and they contribute to the special color of Symphony No. 39. But most of all Mozart wrote three works in which the clarinet is especially featured: this trio in E-flat, K.498, in 1786; the Clarinet Quintet, K.581, in 1789; and the Clarinet Concerto, K.622, not quite two months before his death in 1791.

Mozart entered the opening bars of the E-flat trio into his personal catalogue of compositions on August 5, 1786, as the last of three chamber works with piano to be composed that summer following the first production of *Le nozze di Figaro*. He wrote it for the Jacquin family, or rather for the daughter of the family, Franziska, who would have played the piano part in the home performances, while Stadler played the clarinet and Mozart himself the viola (his own favorite instrument when performing chamber music). The music is small-scaled and intimate, obviously intended for the personal pleasure of the performers, but it is also a remarkably unified score, with basic motives recurring in different movements.

There is an old tradition that Mozart composed the trio while playing skittles (a form of bowling), hence the nickname "*Kegelstatt*" ("skittles-lane" or "bowling alley") by which it is known in German. Alas there is little evidence to support the tale. The nickname should really be applied to the charming horn duets, K.487, which Mozart had composed about a week earlier: there he actually wrote on the manuscript "*unter'n Kegelscheiben*" ("while playing skittles").

When Artaria published the trio in 1788, he was clearly worried that there weren't enough clarinetists around to make it a commercial success, because he listed the scoring on the title page as for piano, violin, and viola, then added the note: "The violin part may also be played by a clarinet"! But the melodic character and the soft accompaniment figures in the low register—for which Stadler was famous—call for the clarinet at every point. And it is, in any case, highly unlikely that clarinetists would ever willingly give up this work.

Charles Martin Loeffler (1861-1935) was born in Schöneberg bei Berlin and died in Medfield, Massachusetts. A violinist and composer, he studied in Paris and Berlin and lived in Russia, Hungary, and Switzerland, moving to Paris in 1877, then permanently to the United States in 1881. From 1882 to 1903 he was assistant concertmaster of the

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Boston Symphony Orchestra, a position from which he resigned to compose.

Committed to the French aesthetic of Impressionist and Symbolist poetry, Loeffler wrote modern, colorful works with rich harmonies and melodic fluidity. In the 1898 *Rapsodies*, with texts from Maurice Rollinat's gloomy, 1893 Symbolist collection *Les Névroses* ("Neuroses"), the sense of the macabre predominates. These dramatic songs were not performed publicly during Loeffler's lifetime because the clarinetist for whom they were written, Léon Portau, died while they were being composed. Loeffler abandoned them until 1901, when, inspired by the oboist Georges Longy, he rewrote two of the three songs as *Deux Rapsodies*, incorporating the oboe. "L'Étang" is about an eerie, sinister pond inhabited by goblins and "consumptive toads" with a moon, a "death's head lit from within." "La Cornemuse" focuses on the music of a dead man's bagpipe. The third song, "La Villanelle du Diable," concerned with the Devil's nightly explorations, later evolved into a symphonic poem. All three were published in 1905. Longy, the composer, and Heinrich Gebhard premiered the *Deux Rapsodies* on December 16, 1901, for the Longy Club at Chickering Hall, Boston. The first Rhapsody is dedicated to the memory of Léon Pourtau and the second to Longy.

LOEFFLER "Rapsodies" for baritone, clarinet, viola, and piano

Texts and translations from *Recent Researches in American Music* Vol. XVI, "Charles Martin Loeffler, Selected Songs with Chamber Accompaniment," ed. Ellen Knight (A-R Editions, Inc. Madison), 1988

French texts by Maurice Rollinat, "Les Névroses," Paris: Charpentier, 1883

L'Étang

Plein de très vieux poissons frappés
de cécité,
L'étang, sous un ciel bas roulant
de sourds tonnerres,
Étale entre ses joncs plusieurs fois
centenaires
La clapotante horreur de son opacité.
Là-bas, des farfadets servent de
lumières
A plus d'un marais noir, sinistre
et redouté;
Mais lui ne se révèle en ce lieu déserté

Que par ses bruits affreux de crapauds
poitrinaires.
Or, la lune qui point tout juste
en ce moment,
Semble s'y regarder si fantastiquement,

Que l'on dirait, à voir sa spectrale
figure,
Son nez plat et le vague étrange
de ses dents,
Une tête de mort éclairée en dedans
Qui viendrait se mirer dans un glace
obscur.

The Pond

Full of very old fish struck by blindness,

The pond, under a low sky rolling with
dull thunder,
Displays between its rushes several
hundred years old
The lapping horror of its opacity.
Over yonder, hobgoblins serve as lights

To more than one black bog, sinister
and dreaded;
But the pond only reveals itself in this
deserted place
By its hideous noises of consumptive
toads.
But the moon, breaking precisely
at this moment,
Seems to regard itself there so
fantastically
That one would call it, to see its
spectral form

Its flat nose, and the strange
vagueness of its teeth
A death's-head lit inside
Come to gaze at itself in a dark mirror.

Please turn the page quietly.

La Cornemuse

Sa cornemuse dans les bois
Geignait comme le vent qui brame:
Et jamais le cerf aux abois,
Jamais le saule ni la rame,
N'ont pleuré comme cette voix.

Ces sons de flûte et de hautbois
Semblaient râlés par une femme.

Oh! près du carrefour des croix,
Sa cornemuse!

Il est mort. Mais, sous les cieux froids,
Aussitôt que la nuit se trame.
Toujours, tout au fond de mon âme,
Là, dans le coin des vieux effrois,

J'entends gémir, comme autrefois,
Sa cornemuse.

La Villanelle du Diable

L'Enfer brûle, brûle, brûle.
Ricaneur au timbre clair,
Le Diable rôde et circule.

Il guette, avance ou recule
En zigzags, comme l'éclair;
L'Enfer brûle, brûle, brûle.

Dans le bouge et la cellule,
Dans les caves et dans l'air
Le Diable rôde et circule.

Il se fait fleur, libellule,
Femme, chat noir, serpent vert;
L'Enfer brûle, brûle, brûle.

Puis, la moustache en virgule,
Parfumé de vétiver,
Le Diable rôde et circule.

Partout où l'homme pullule,
Sans cesse, été comme hiver,
L'Enfer brûle, brûle, brûle.

De l'alcôve au vestibule
Et sur les chemins de fer
Le Diable rôde et circule.

C'est le Monsieur noctambule
Qui s'en va, l'oeil grand ouvert.
L'Enfer brûle, brûle, brûle.

Là, flottant comme une bulle,
Ici, rampant comme un ver,
Le Diable rôde et circule.

The Bagpipe

His bagpipe whined in the woods
Like the wind lamenting
And never the stag at bay,
Never the willow nor the tenter,
Have cried like this voice.

These sounds of flute and of oboe
Seemed like the death rattle of a
woman.

Oh! Near the crossroad by the crosses,
His bagpipe!

He is dead. But, under cold skies,
As soon as the night weaves itself,
Always, at the very depth of my soul,
There, in the corner where old
fears lie,

I hear moaning, as in the past,
His bagpipe.

The Devil's Villanelle

Hell is burning, burning, burning.
Clear toned sneerer,
The Devil is prowling and moving about.

He lies in wait, advances, or retreats
In zigzags like lightning;
Hell is burning, burning, burning.

In den and in the cell,
In the caves and in the air,
The Devil is prowling and moving about.

He becomes a flower, dragon-fly,
Woman, black cat, green snake;
Hell is burning, burning, burning.

Then mustache pointed,
Perfumed with vetiver,
The Devil is prowling and moving about.

Everywhere man throngs,
Ceaseless, summer and winter,
Hell is burning, burning, burning.

From the alcove to the vestibule
And on the hallways,
The Devil is prowling and moving about.

He is the noctambulant man, who goes out
Staring with astonishment.
Hell is burning, burning, burning.

There, floating like a bubble,
Here, crawling like a worm,
The Devil is prowling and moving about.

Il est grand seigneur, crapule,
Écolier ou magister.
L'Enfer brûle, brûle, brûle.

En toute âme il inocule
Son chuchotement amer:
Le Diable rôde et circule.

Il promet, traite et stipule
D'un ton doucereux et fier,
L'Enfer brûle, brûle, brûle.

Et se moquant sans scrupule
De l'infortuné qu'il perd,
Le Diable rôde et circule.

Il rend le bien ridicule
Et le vieillard inexpert.
L'Enfer brûle, brûle, brûle.

Chez le prêtre et l'incrédule

Dont il veut l'âme et la chair,
Le Diable rôde et circule.

Gare à celui qu'il adule
Et qu'il appelle "mon cher."
L'Enfer brûle, brûle, brûle.

Ami de la tarentule,
De l'ombre et du chiffre impair,
Le Diable rôde et circule.

—Minuit sonne à ma pendule:
Si j'allais voir Lucifer?...
L'Enfer brûle, brûle, brûle;
Le Diable rôde et circule!

He is a great lord, blackguard,
Pupil or master.
Hell is burning, burning, burning.

In every soul he inoculates
His bitter whispering;
The Devil is prowling and moving about.

He promises, negotiates and stipulates
In a sweetish and proud tone,
Hell is burning, burning, burning.

And making fun without scruple
Of the unfortunate one that he ruins,
The Devil is prowling and moving about.

He makes the good ridiculous
And the old man unskilled.
Hell is burning, burning, burning.

At the home of the priest and the
unbeliever
Whose soul and flesh he wants,
The Devil is prowling and moving about.

Woe to the one whom he flatters
And whom he calls "my dear."
Hell is burning, burning, burning.

Friend of the tarantula,
Of the shadow, and of the odd number,
The Devil is prowling and moving about.

—Midnight strikes on my clock:
Suppose I were going to see Lucifer?
Hell is burning, burning, burning;
The Devil is prowling and moving about.

The fact that the last years of **Robert Schumann** (1810-1856) were clouded by declining health and finally insanity has rather drawn attention away from his later works, or attracted only the kind of backhanded compliments that are worse than nothing. The tendency to overlook almost everything from about 1850 on may be attributed to this fact of his biography, but such vigorous late works as the *Rhenish* Symphony of 1850, the D minor violin sonata of 1851, and the daring but virtually unknown cantata *Des Sängers Fluch* of January 1852 suggest that we must be careful about drawing the line too early.

Schumann did, however, suffer rather seriously from poor health from April 1852 for something over a year. During that time his creative activity consisted largely of fairly mechanical things—preparing piano scores of earlier compositions, composing piano accompaniments to Bach's unaccompanied violin sonatas, and so on. But in the summer of 1853 and through the fall he had one last burst of creativity, turning out new pieces with feverish regularity, virtually every week. On September 30 the Schumanns were visited by the violinist Joseph Joachim, who brought with him his new friend, the twenty-year-old Brahms. Brahms made an enormous impression on Schuman, who expressed his enthusiasm in an article (his first in a decade), "*Neue Bahnen*" ("New

Paths"), for the *Neue Zeitschrift für Musik*. The article was written during the four days between October 9 and 13; in the first two of those days, Schumann also began and completed his *Märchenerzählungen*, Opus 132. In his early years, Schumann had invented the mythical "*Davidsbund*" ("League of David") to fight the good fight against the philistines of German artistic life. He was recalled to that struggle in these last works, partly because of the inspiration he gained from the young Brahms and Joachim, musicians in whose idealism he recognized a common enthusiasm for the highest artistic goals.

The title *Märchenerzählungen* ("Fairy Tales") tells us that these lyrical miniatures are character pieces intended to suggest favorite stories of childhood and also emphasizes some kind of narrative in music. But if Schuman had any particular tales or situations in mind, he never identified them, and we can enjoy the music without being burdened by such details. The characters who were most active in the "League of David" (really aspects of Schumann's own artistic personality) were the heroic Florestan and the dreamy Eusebius. Their personalities are still evident in this music composed in the fall of 1853, particularly in the third movement (Eusebius) and the final movement, in which one can imagine Schumann and his heroic Florestan marching out one last time against the forces of philistinism.

Notes by STEVEN LEDBETTER (Mozart, Schumann)
and SUSAN HALPERN (Loeffler)

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Susan Halpern writes program notes for venues including Carnegie Hall and the Kimmel Center in Philadelphia, as well as for many chamber music series and orchestras throughout the country.



Artists

Thomas Martin served as principal clarinet of the Alabama Symphony Orchestra before joining the Boston Symphony in the fall of 1984. Born in Oshkosh, Wisconsin, Mr. Martin graduated from the Eastman School of Music, where he was a student of Stanley Hasty and Peter Hadcock. He participated in master classes with Guy Deplus of the Paris Conservatory. Mr. Martin performs frequently as a recitalist and chamber musician and has been heard on "Morning Pro Musica" on WGBH radio. He has appeared in the Chamber Prelude series at Symphony Hall, on the Friday Preludes at Tanglewood, at the Longy School of Music, and at the Gardner Museum.

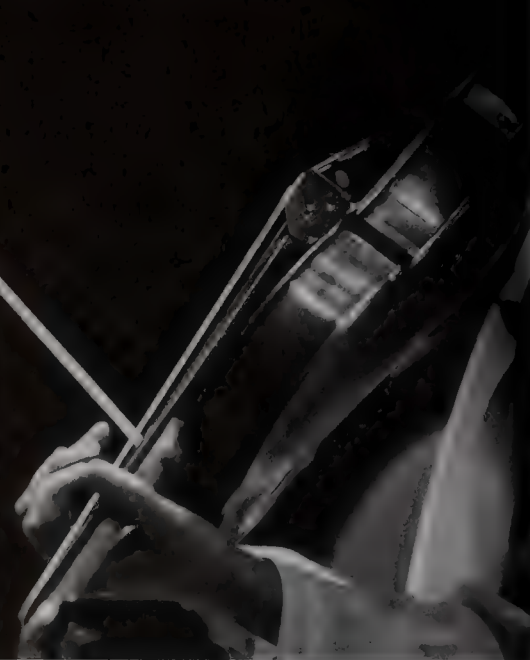
Born in the former Soviet Union, violist **Michael Zaretsky** graduated from the Moscow State Conservatory *cum laude*. He began his career as a member of the Moscow Philharmonic String Quartet and the Moscow Radio and TV Symphony Orchestra. In 1972 he immigrated to Israel and became principal viola of the Jerusalem Broadcasting Symphony Orchestra and a soloist of Radio Israel. The following year he played for Leonard Bernstein, who brought him to Tanglewood, where he successfully auditioned for the Boston Symphony Orchestra. Besides being a longtime member of the BSO, Mr. Zaretsky regularly plays solo recitals and chamber music; he has appeared with such leading artists as Yuri Bashmet, Yefim Bronfman, Emanuel Ax, and Vadim Repin as well as colleagues from the BSO. As a soloist, he has appeared with the Boston Pops, Rhode Island Philharmonic, and Atlantic Symphony Orchestra. A faculty member at Boston University and the Longy School of Music, he regularly performs in the U.S. and abroad; he recently performed and discussed the six Bach cello suites in Athens,

Greece, at the invitation of the American College of Greece. Mr. Zaretsky's six recordings for Artona, reviewed favorably in such magazines as *Gramophone*, *The Strad*, *American Record Guide*, and *Fanfare*, include an album of Russian music for viola and piano; music of J.S., C.P.E., and W.F. Bach; music of Brahms and Schumann; Bach's six cello suites performed on viola; and Hindemith's Sonatas for unaccompanied viola, and, with Xak Bjerken, viola with piano. Besides the traditional viola repertoire, Mr. Zaretsky performs an extensive repertoire of new music. His collaboration with composer Jakov Jakoulov has resulted in many new works for viola with piano, harpsichord, or orchestra. Film composer and Boston Pops Laureate Conductor John Williams wrote his *Duo concertante* for Mr. Zaretsky and BSO violinist Victor Romanul, dedicating it to Mr. Zaretsky. The pair premiered the work at Tanglewood in summer 2007; their acclaimed recording of this and other duos for violin and viola was released in fall 2008.

Pianist **Xak Bjerken** studied with Aube Tzerko at the University of California at Los Angeles and received his master's and doctoral degrees from the Peabody Institute as a student of and teaching assistant to Leon Fleisher. He has given solo and chamber music recitals in Europe and throughout the United States, appearing with the Scottish Chamber Orchestra, Spoleto Festival Orchestra, and members of the Los Angeles Philharmonic in Disney Hall. He has performed at the Concertgebouw in Amsterdam and Konzerthaus in Berlin as well as at Alice Tully Hall, Weill Hall, and the Kennedy Center. For ten years, he has performed nationally as a member of the Los Angeles Piano Quartet and was co-director with Steven Stucky of Ensemble X, a new music ensemble. He has held chamber music residencies at the Tanglewood Music Center, Spoleto Festival, and Olympic Music Festival, and served on the faculty of the Eastern Music Festival. He released his first solo recording, entitled *High Rise*, on CRI in 2001, has recorded for Koch International, Chandos, Albany Records, and the Artona labels, and has a new disc of solo and chamber works by Stephen Hartke on Chandos. Xak Bjerken is an Associate Professor of Music at Cornell University, where, with his wife Miri Yampolsky, he co-directs Mayfest, an international chamber music festival.

A recent winner of the 2010 Metropolitan Opera National Council Auditions, baritone **Elliot Madore** is the recipient of the Tanglewood Music Center's Everett and Margery Jassy Fellowship/TMC Fellowship this summer. As a TMC Vocal Fellow last summer, he sang the title role of Mozart's *Don Giovanni* in the Tanglewood Music Center production conducted by James Levine. In this summer's TMC staging of Strauss's *Ariadne auf Naxos* he will sing the roles of Harlekin and the Music-Master with Christoph von Dohnányi conducting. A Toronto native, Mr. Madore is working toward his master of music degree at the Curtis Institute of Music, where his many roles have included the title role in *Don Giovanni*, Belcore (*L'elisir d'amore*), Aeneas (*Dido and Aeneas*), Sid (*Albert Herring*), Rambaldo (*La rondine*), the Shoe Salesman (*Postcard From Morocco*), and The Speaker (*The Magic Flute*), among others. He has also performed with Opera Colorado as the Marquis d'Obigny (*La traviata*), with Fort Worth Opera as The Speaker (*The Magic Flute*), and with the Opera Company of Philadelphia and Opera Theatre of St. Louis as Prince Yamadori (*Madama Butterfly*). Elliot Madore was recently awarded first prize in the Junior Division of the Palm Beach Opera Vocal Competition. Upcoming engagements for this year include the role of Schaunard (*La bohème*) with Opera Colorado. Mr. Madore was a 2010 finalist in Houston Grand Opera's Eleanor McCollum Competition for Young Singers and was the 2009 winner of the junior division of the Palm Beach Vocal Competition.

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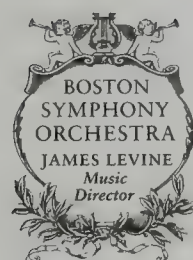
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129th season, 2009–2010



Friday, July 16, 8:30pm

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"Symphony of Psalms"

I. ♩ = 92 (Psalm 38, verses 13 and 14)

II. ♩ = 60 (Psalm 39, verses 2, 3, and 4)

III. ♩ = 48 – ♩ = 80 (Psalm 150)

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Text and translation are on page 16-17.

{ I n t e r m i s s i o n }

MOZART

Requiem in D minor, K.626

Requiem Domine Jesu

Dies irae Hostias

Tuba mirum Sanctus

Rex tremendae Benedictus

Recordare Agnus Dei

Confutatis Lux aeterna

Lacrimosa

SOILE ISOKOSKI, soprano

KRISTINE JEPSON, mezzo-soprano

RUSSELL THOMAS, tenor

JORDAN BISCH, bass

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Text and translation begin on page 19.

Tonight the Boston Symphony Orchestra celebrates the life of its late colleague Jay Wadenpfuhl, a member of the BSO horn section from 1981 to 2010 (see page 12).

This evening's appearance by the Tanglewood Festival Chorus is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.



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IN MEMORIAM

Jay Wadenpfohl

June 7, 1950–June 19, 2010

Tonight's Boston Symphony Orchestra concert celebrates the life of Jay Wadenpfohl, a member of the BSO horn section for twenty-nine years, from 1981 to 2010, who died last month, at age 60, following an extended illness. He performed most recently with the BSO this past March; his last appearance with the orchestra was as principal horn in Rossini's *Stabat Mater* at Symphony Hall with Rafael Frühbeck de Burgos conducting.



Jay Wadenpfohl grew up in a musical family in Kirbyville, Texas. His wide-ranging interests included classical composition, improvisation, and writing songs in popular and jazz styles. His father was a band director, his mother a piano teacher and choir director. By the time he was fifteen, he was already performing with professional ensembles. Jay went on to study horn at the University of Wisconsin–Madison and played in the U.S. Army Band, the Fort Worth Symphony Orchestra, and the National Symphony Orchestra before joining the BSO in 1981. Three years later, he and three BSO colleagues were acclaimed for their performance with the Civic Symphony in Schumann's *Konzertstück* for four horns and orchestra, a work Jay also performed with Seiji Ozawa and the Boston Symphony Orchestra in 1994. As a member of the NFB Horn Quartet, he made two recordings; the second, titled "Hornithology," included his own quartet (*Textures*), as well as Gunther Schuller's Five Pieces for Five Horns (with the composer conducting). The composer William Thomas McKinley, who called him "one of the great horn players in Boston and worldwide," wrote his *Huntington Horn Concerto* specifically for Mr. Wadenpfohl, who gave the premiere in 1989 with John Williams and the Boston Pops. Jay taught at the New England Conservatory of Music and at the Tanglewood Music Center. Besides being an active composer of contemporary music and jazz, he made solo tours in the United States and South America, and for many years gave master classes, for students and faculty, for the National Youth Festival Orchestra in Caracas, Venezuela.

Richard Sebring, the BSO's associate principal horn, described Jay as "a brilliant horn player [who] knew no bounds in heroic passages, while playing with exquisite beauty in the softer lyrical solos, exposing his sensitive, delicate soul." BSO percussionist Frank Epstein described him as "a one-of-a-kind personality, emotionally charged yet highly committed to all things musical. His playing was elegant, stylistically fluent, and secure, his tone beautifully centered at all times."

In addition to his wife, Michelle Perry of Boston, who is the horn player of the Empire Brass quintet, he leaves his brother Karl of Bevil Oaks, Texas; his brother Ken of Cleveland, and his sister Kathy of Austin, Texas.

For all who knew him, Jay was more than just an outstanding musician: he was a thoughtful, intelligent, humorous, and considerate individual of striking solidity and substance—qualities that will be missed as much as the outstanding musicianship and artistry so immediately evident to those used to seeing him on stage, seated among his colleagues.

NOTES ON THE PROGRAM

Igor Stravinsky (1882-1971) "Symphony of Psalms"

First performance: December 13, 1930, Orchestra and Chorus of the Brussels Philharmonic Society, Ernest Ansermet cond. *First BSO performance:* December 19, 1930, Serge Koussevitzky cond., Chorus of the Cecilia Society, Arthur Fiedler, dir. *First Tanglewood performance:* August 9, 1947, Robert Shaw cond., Festival Chorus. *Most recent Tanglewood performance:* August 18, 2001, Bernard Haitink cond., Tanglewood Festival Chorus, John Oliver, cond. *The pianists in this performance are Vytas Baksys and Deborah DeWolf Emery.*



Symphony of Psalms was one of the works commissioned to celebrate the fiftieth anniversary of the Boston Symphony Orchestra. Stravinsky composed it at Nice and Charavines between January and August 15, 1930. The score bears the dedication (in French): "This symphony composed to the glory of GOD is dedicated to the Boston Symphony Orchestra on the occasion of its fiftieth anniversary." Serge Koussevitzky was to have conducted the world premiere with the Boston Symphony in December 1930, with a European premiere following a few days later in Brussels under the direction of Ernest Ansermet.

But Koussevitzky fell ill, and the Boston performance was postponed, though Koussevitzky did allow the European performance, specified above, to take place. In this score Stravinsky completely eliminates upper strings (violins and violas). In addition to four-part chorus (Stravinsky preferred, but did not insist on, children's voices for the soprano and alto parts), the score calls for five flutes (fifth doubling piccolo), four oboes and English horn, three bassoons and contrabassoon, four horns, one small trumpet in D and four trumpets in C, three trombones, tuba, timpani, bass drum, harp, two pianos, cellos, and double basses.

The Boston Symphony introduced new works before 1930, but it rarely commissioned them. Even before the turn of the century the orchestra gave the world premieres of many American works, mostly by Boston composers, and, of course, American premieres of the newest compositions from Europe. Serge Koussevitzky's decision to commission a group of new pieces from the leading composers of the day to celebrate the orchestra's first half-century began a tradition that continues to the present. Koussevitzky's invitation to celebrate the orchestra's anniversary produced such works as Hindemith's *Konzertmusik* for strings and brass, Roussel's Third Symphony, Copland's *Symphonic Ode*, Hanson's Second Symphony, and the work regarded by many as Stravinsky's greatest, the *Symphony of Psalms*.

Koussevitzky gave Stravinsky *carte blanche* in determining the form and character of his work. The composer was not interested in a traditional nineteenth-century symphony; he wanted to create a unique form that did not rely on custom but would nonetheless be a unified whole. He had had a "psalm symphony" in mind for some time and decided to develop this notion for the commission. His publisher, meanwhile, had expressed the hope that the new work would be something "popular."

As Stravinsky recalled: "I took the word, not in the publisher's meaning of 'adapting to the understanding of the people,' but in the sense of 'something universally admired,' and I even chose Psalm 150 in part for its popularity, though another and equally compelling reason was my eagerness to counter the many composers who had abused these magisterial verses as pegs for their own lyrico-sentimental 'feelings.' The Psalms are poems of exaltation, but also of anger and judgment, and even of curses. Although I regarded Psalm 150 as a song to be danced, as David danced before the Ark, I knew that I would have to treat it in an imperative way."

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The passages that Stravinsky selected are the closing verses of Psalm 38, the opening verses of Psalm 39, and the whole of Psalm 150 in the Latin text of the Vulgate. (The Vulgate numbers almost all of the Psalms differently from the King James Version and all later translations used in the Protestant and Jewish traditions; in those translations, the texts of the first two movements come from Psalms 39 and 40, respectively. Psalm 150 has the same numbering in both systems.)

Stravinsky began by composing the fast sections of the last movement. Indeed, the repeated eighth-note figure heard on the words "Laudate Dominum" was the very first musical idea that suggested itself. This, followed by a breathtaking rapid triplet passage, is strikingly reminiscent of Jocasta's words "Oracula, oracula" in *Oedipus Rex*; the reminiscence of the earlier score suggests that in some ways the *Symphony of Psalms* fulfills the Christian implications of that humanistic opera based on a classical Greek drama.

After finishing that fast music, Stravinsky started at the beginning of the work. He took a motive from what he had already composed of the last movement—a pair of interlocked thirds—and derived from it the root musical idea of the whole score. The first movement, a cry of "Hear my prayer, O Lord," was composed "in a state of religious and musical ebullience." The orchestral introduction contains long-flowing lines (which prefigure the voice parts) and running sixteenth-note passages. When the chorus enters, the rhythmic background slows to a steady eighth-note pattern presenting explicitly the interlocked thirds that make up the root motive, over which the voices utter their plea, emphasizing the expressive semitone E-F. This has reminded many listeners of the Phrygian mode of plainchant, though Stravinsky disavowed any intention of recalling traditional church music. Nonetheless, the semitone rising and then falling again is an age-old emblem of lamentation and perfectly expresses the plea "Hear my prayer."

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Following the increasingly intense prayer of the opening, the second movement represents the believer waiting for the Lord's response. Stravinsky called the movement "an upside-down pyramid of fugues." There is one fugue for the instruments stated at the outset by flutes and oboes, another for the chorus. A climactic choral passage in octaves ("He has put in my mouth a new song") is accompanied by strettos of the instrumental fugue in sharply dotted rhythms and leads to the movement's conclusion in E-flat.

After the plea for aid and the testimony that God has put a new song into the singer's mouth, the last movement presents this new song. Stravinsky noted that, although he had begun working on the *Symphony of Psalms* with the fast music of the last movement, he could not compose the slow introductory section before writing the second movement because that introduction—"Alleluia"—is the answer to the prayer. The rest of the slow introduction was originally composed to the Slavonic words "*Gospodi pomiluy*," cast as a prayer to the Russian image of the infant Christ with orb and sceptre. It is extraordinarily elevated, stately music, with the voices and instruments suggesting the somber joyfulness of church bells ringing for a slow procession. The fast section—with its rushing triplets in brass and piano—was inspired by a vision of Elijah's fiery chariot climbing the heavens. At the end of all this energetic jubilation, the slower opening material comes back for a wonderfully intense quiet conclusion. The long phrases of the chorus carefully and repeatedly filling in the interval from E-flat down a minor third to C suggest that the conclusion will be in C minor. But as one last time the "new song"—"Alleluia"—is breathed out by the chorus, the orchestra calmly brings matters to a bright close by inserting E-natural—which produces the major mode—over the closing tonic C, a conclusion of overwhelming serenity in a timeless mood.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

STRAVINSKY "Symphony of Psalms"

I.

Exaudi orationem meam, Domine,
et deprecationem meam; auribus
percipe lacrymas meas.

Ne sileas, quoniam advena ego sum
apud te, et peregrinus sicut omnes
patres mei.

Remitte mihi, ut refrigerer priusquam
abeam et amplius non ero.

Hear my prayer, O Lord, and my
supplication: give ear to my tears.

Be not silent: for I am a stranger
with thee, and a sojourner as all my
fathers were.

O forgive me, that I may be refreshed,
before I go hence, and be no more.

—*Psalms* 38: 13, 14

II.

Exspectans, exspectavi Dominum, et
intendit mihi.
Et exaudivit preces meas, et eduxit me
de lacu miseriae et de luto faecis.

Et statuit super petram pedes meos, et
direxit gressus meos.
Et immisit in os meum canticum
novum, carmen Deo nostro.
Videbunt multi, et timebunt, et
sperabunt in Domino.

With expectation I have waited for
the Lord, and he was attentive to me.
And he heard my prayers, and brought
me out of the pit of misery and the
mire of dregs.
And he set my feet upon a rock, and
directed my steps.
And he put a new canticle into my
mouth, a song to our God.
Many shall see, and shall fear: and they
shall hope in the Lord.

—Psalms 39: 2, 3, 4

III.

Alleluia.
Laudate Dominum in sanctis ejus;
laudate eum in firmamento virtutis
ejus.
Laudate eum in virtutibus ejus;
laudate eum secundum multitudinem
magnitudinis ejus.
Laudate eum in sono tubae;
[laudate eum in psalterio et cithara.]
Laudate eum in tympano et choro;
laudate eum in chordis et organo.
Laudate eum in cymbalis
benesonantibus;
laudate eum in cymbalis jubilationis.
Omnis spiritus laudet Dominum!
Alleluia.

Alleluia.
Praise ye the Lord in his holy places;
praise ye him in the firmament of
his power.
Praise ye him for his mighty acts;
praise ye him according to the multi-
tude of his greatness.
Praise him with sound of trumpet:
[praise him with psaltery and harp.]
Praise him with timbrel and choir:
praise him with strings and organs.
Praise him on high sounding cymbals:

praise him on cymbals of joy:
let every spirit praise the Lord.
Alleluia.

—Psalms 150

[Stravinsky omits the line in brackets.]

Wolfgang Amadè Mozart

Requiem in D minor, K.626

First performance: possibly December 14, 1793, monastery church of Wiener Neustadt (an earlier performance of a Requiem in January 1793 led by Baron Gottfried van Swieten in a benefit concert for Mozart's widow and two surviving children may have been this work). *First BSO performance:* April 1888, Wilhelm Gericke cond., Lilli Lehmann, Louise Meisslinger, Paul Kalisch, and Emil Fischer, soloists. *First Tanglewood performance:* August 9, 1947, Robert Shaw cond., Frances Yeend, Eunice Alberts, David Lloyd, and James Pease, soloists. *Most recent Tanglewood performance:* July 23, 2006, James Levine, cond., Soile Isokoski, Susan Graham, Kenneth Tarver, and John Relyea, vocal soloists; Tanglewood Festival Chorus, John Oliver, cond.

Sometime early in the summer of 1791 Mozart received a mysterious visitor, a "gray messenger," who offered him 50 ducats as the first half of a commissioning fee for the composition of a Requiem. Mozart accepted because he badly needed the money, but the oddity of the incident and his own depression and ill health conspired to make him unduly morbid. At times he took the "gray messen-



ger" to be some sort of emissary of Death. Actually the messenger was an agent for one Count Walsegg-Stuppach, who demanded secrecy because he intended to perform the Requiem in memory of his wife and to pass it off as his own composition. Mozart composed the piece in three stages interrupted by other responsibilities. He started in the mid-summer period before going to Prague late in August to attend the premiere of *La clemenza di Tito*, which he had written at breakneck speed in eighteen days. Then, after returning to Vienna in mid-September and completing *The Magic Flute* on the 25th and the Clarinet Concerto the following day, he worked on the Requiem until mid-October, when his wife Constanze took the score away from him because she feared it would damage his now precarious health. Mozart began to be obsessed with the notion that he was writing the work in preparation for his own death.

A more lucid spell in November allowed him to work on the Requiem and even to make one final public appearance to direct the performance of his *Little Masonic Cantata*. He is supposed to have discussed his plans and sketches for the Requiem with his pupil Franz Xaver Süssmayr, who had recently assisted him in finishing *La clemenza di Tito* by composing all the recitatives. Shortly before his death, a quartet of friends gathered to sing through some of the vocal parts of the unfinished Requiem, Mozart himself taking the alto line. By December 3 he felt well enough to talk of getting up, but the following day he took a serious turn for the worse. He died an hour after midnight, early on December 5, just eight weeks short of his thirty-sixth birthday.

Constanze's first concern was that the torso of the Requiem be brought to completion; she needed the remainder of the commissioning fee and feared that, if the work was not completed, she would have to return the portion already spent. At the time of his death Mozart had completed only the opening Introit in full score, with the complete orchestration, but he had substantially completed the Kyrie. He had, with one exception, completed the long Sequence (the *Dies irae*, etc.) and the Offertory. These drafts consisted of his normal full sketch: the completed choral part, the bass line, and a few essential indications for the remainder of the orchestration. Only the final section of the Sequence, the *Lacrimosa*, was still just a fragment; Mozart composed the vocal parts for the first eight measures and then broke off the manuscript entirely.

Constanze sought another composer who would be willing to finish the Requiem and pass the whole off as Mozart's for the purpose of fulfilling the commission. She first approached Joseph Eybler, who began work with devotion and insight. He first completed the orchestration of the finished passages of the *Dies irae* movements, entering the added instrumental parts directly into Mozart's manuscript. But when it came to composing from the point where Mozart dropped the work, he gave up. Constanze evidently asked several other composers to undertake the work but was forced to settle, in the end, on Süssmayr, who recopied the entire completed part

Stu Rosner



of the manuscript (which already showed two different handwritings, and so would have been hard to pass off as Mozart's to Count Walsegg), wrote his own orchestration for the *Dies irae* movements, and completed the remainder, possibly on the basis of sketches left by Mozart. In any case, the remaining movements—Sanctus, Benedictus, Agnus Dei, Communio (*Lux aeterna*)—seem to be Süssmayr's work.

The Requiem is a work of somber and impressive beauty, darker in color, but rising to great heights of power and drama (as in the first two lines of the *Lacrimosa*, probably the last notes Mozart ever penned), and soaring with the ineffable grace that was his, but clearly filled, as well, with the commitment of immediate and urgent personal expression.

STEVEN LEDBETTER

MOZART Requiem in D minor, K.626

INTROITUS

Requiem

Requiem aeternam dona eis Domine:
et lux perpetua luceat eis. Te decet
hymnus, Deus, in Sion, et tibi reddetur
votum in Jerusalem. Exaudi orationem
meam: ad te omnis caro veniet.

Grant them eternal rest, O Lord:
and let everlasting light shine on
them. To thee, O God, praise is meet
in Sion, and unto thee shall the vow
be performed in Jerusalem. Hearken
unto my prayer: unto thee shall all
flesh come.

KYRIE

Kyrie eleison;
Christe eleison;
Kyrie eleison.

Lord, have mercy upon us;
Christ, have mercy upon us;
Lord, have mercy upon us.

SEQUENCE

Dies irae

Dies irae, dies illa
Solvat saeculum in favilla
Teste David cum Sibylla.

The day of wrath, that day shall
dissolve the world in ashes, as
witnesseth David and the Sibyl.

Quantus tremor est futurus
Quando iudex est venturus
Cuncta stricte discussurus!

What trembling shall there be when
the Judge shall come who shall thresh
out all thoroughly!

Tuba mirum

Tuba, mirum spargens sonum
Per sepulchra regionum,
Coget omnes ante thronum.

The trumpet, scattering a wondrous
sound through the tombs of all lands,
shall drive all unto the Throne.

Mors stupebit et natura
Cum resurget creatura
Judicanti responsura.

Death and Nature shall be astounded
when the creature shall rise again to
answer to the Judge.

Liber scriptus proferetur
In quo totum continetur
Unde mundus judicetur.

A written book shall be brought forth
in which shall be contained all for
which the world shall be judged.

Please turn the page quietly.

Judex ergo cum sedebit
Quidquid latet apparebit:
Nil inultum remanebit.

And therefore when the Judge shall
sit, whatsoever is hidden shall be
manifest; and naught shall remain
unavenged.

Quid sum miser tunc dicturus,
Quem patronum rogaturus,
Cum vix justus sit securus?

What shall I say in my misery?
Whom shall I ask to be my
advocate, when scarcely the righteous
may be without fear?

Rex tremendae

Rex tremendae majestatis
Qui salvandos salvas gratis;
Salva me, fons pietatis.

King of awful majesty, who freely
savest the redeemed; save me,
O fount of mercy.

Recordare

Recordare, Jesu pie,
Quod sum causa tuae viae
Ne me perdas illa die.

Remember, merciful Jesus, that I am
the cause of thy journey, lest thou lose
me in that day.

Quaerens me sedisti lassus;
Redemisti crucem passus.
Tantus labor non sit cassus.

Seeking me didst thou sit weary: thou
didst redeem me, suffering the cross:
let not such labor be frustrated.

Juste Judex ultionis
Donum fac remissionis
Ante diem rationis.

O just Judge of vengeance, give the
gift of remission before the day of
reckoning.

Ingemisco tanquam reus:
Culpa rubet vultus meus.
Supplici parce, Deus.

I groan as one guilty; my face blushes
at my sin. Spare, O God, me, thy
suppliant.

Qui Mariam absolvisti
Et latronem exaudisti,
Mihi quoque spem dedisti.

Thou who didst absolve Mary, and
didst hear the thief's prayer, hast
given hope to me also.

Preces meae non sunt dignae,
Sed tu bonus fac benigne,
Ne perenni cremer igne.

My prayers are not worthy, but do
thou, good Lord, show mercy, lest
I burn in everlasting fire.

Inter oves locum praesta
Et ab haedis me sequestra,
Statuens in parte dextra.

Give me place among thy sheep and
put me apart from the goats, setting
me on the right hand.

Confutatis

Confutatis maledictis
Flammis acribus addictis,
Voca me cum benedictis.

When the damned are confounded
and devoted to sharp flames, call
thou me with the blessed.

Oro supplex et acclinis,
Cor contritum quasi cinis,
Gere curam mei finis.

I pray, kneeling in supplication, a
heart contrite as ashes, take thou
mine end into thy care.

Lacrimosa

Lacrimosa dies illa
Qua resurget ex favilla
Judicandus homo reus.

Lamentable is that day on which
guilty man shall arise from the ashes
to be judged.

Huic ergo parce, Deus,
Pie Jesu Domine:
Dona eis requiem. Amen.

Spare then this one, O God,
merciful Lord Jesus:
give them peace. Amen.

OFFERTORIUM

Domine Jesu

Domine Jesu Christe, Rex gloriae, libera
animas omnium fidelium defunctorum
de poenis inferni et de profundo lacu;
libera eas de ore leonis, ne absorbeat
eas Tartarus, ne cadant in obscurum.
Sed signifer sanctus Michael reprae-
sentet eas in lucem sanctam: quam
olim Abrahae promisisti et semini eius.

O Lord, Jesus Christ, King of glory,
deliver the souls of all the departed
faithful from the torments of hell and
from the bottomless pit; deliver them
from the mouth of the lion; lest
Tartarus swallow them; lest they fall
into the darkness. But let Saint
Michael the standard bearer bring
them forth into the holy light; which
thou didst once promise unto
Abraham and his seed.

Hostias

Hostias et preces tibi, Domine, laudis
offerimus. Tu suscipe pro animabus illis
quarum hodie memoriam facimus: quam
olim Abrahae promisisti et semini eius.

To thee, O Lord, we render our
offerings and prayers with praises.
Do thou receive them for those souls
which we commemorate today:
which thou didst once promise unto
Abraham and his seed.

SANCTUS

Sanctus, sanctus, sanctus, Domine Deus
Sabaoth. Pleni sunt coeli et terra gloria
tua. Hosanna in excelsis.

Holy, holy, holy, Lord God of
Sabaoth. Heaven and earth are full
of thy glory. Hosanna in the highest.

BENEDICTUS

Benedictus qui venit in nomine Domini.
Hosanna in excelsis.

Blessed is he that cometh in the name
of the Lord. Hosanna in the highest.

AGNUS DEI

Agnus Dei qui tollis peccata mundi;
dona eis requiem. Agnus Dei qui tollis
peccata mundi; dona eis requiem
sempiternam.

Lamb of God, that takest away the
sins of the world; give them rest.
Lamb of God, that takest away the
sins of the world: give them eternal
rest.

COMMUNIO

Lux aeterna

Lux aeterna luceat eis, Domine, cum
sanctis tuis, quia pius es.

Let everlasting light shine on them,
O Lord, with thy saints for ever; for
thou art merciful.

Requiem aeternam dona eis, Domine,
et lux perpetua luceat eis.

Grant to the departed eternal rest, O
Lord: and let everlasting light shine
on them.



Guest Artists

Michael Tilson Thomas



Michael Tilson Thomas is music director of the San Francisco Symphony, founder and artistic director of the New World Symphony, and principal guest conductor of the London Symphony Orchestra. He began his formal studies at the University of Southern California, where he studied piano with John Crown and conducting and composition with Ingolf Dahl. At nineteen he was named music director of the Young Musicians Foundation Debut Orchestra. He worked with Stravinsky, Boulez, Stockhausen, and Copland on premieres of their compositions at Los Angeles's Monday Evening Concerts. During this same period he was pianist and conductor for Gregor Piatigorsky and Jascha Heifetz. In 1969, after winning the Koussevitzky Prize at Tanglewood, Mr. Tilson Thomas was appointed assistant conductor of the Boston Symphony Orchestra. That year he also made his New York debut with the BSO, gaining international recognition when he replaced music director William Steinberg in mid-concert. Subsequently named associate conductor and then principal guest conductor of the orchestra, he remained with the BSO until 1974. Mr. Tilson Thomas was music director of the Buffalo Philharmonic from 1971 to 1979, principal guest conductor of the Los Angeles Philharmonic from 1981 to 1985, and principal conductor of the London Symphony Orchestra from 1988 to 1995. His guest conducting engagements include frequent appearances with the major orchestras of Europe and the United States. His recorded repertoire comprises more than 120 discs, including a recent recording of Mahler's complete orchestral works with the San Francisco Symphony. His extensive television work includes a series with the London Symphony Orchestra for BBC Television, the television broadcasts of the New York Philharmonic Young People's Concerts from 1971 to 1977, and numerous productions on PBS's "Great Performances." Mr. Tilson Thomas and the San Francisco Symphony produced a multi-tiered media project, "Keeping Score," which includes television, web sites, radio programs, and programs in the schools. In February 1988 he inaugurated the New World Symphony, an orchestral academy for graduates of prestigious music programs. In addition to their regular season in Miami Beach, they have toured internationally. New World Symphony graduates have gone on to major positions in orchestras worldwide. In 1991 Mr. Tilson Thomas and the orchestra were presented in a series of benefit concerts for UNICEF featuring Audrey Hepburn as narrator of Mr. Tilson Thomas's composition *From the Diary of Anne Frank*; the work has



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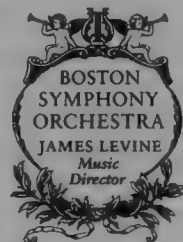
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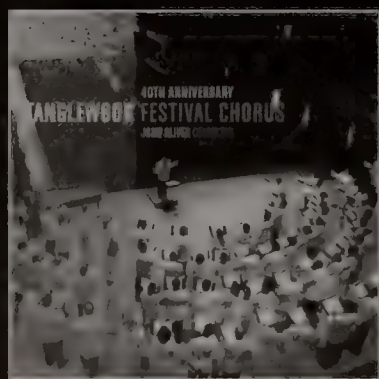
since been translated and performed in many languages worldwide. In August 1995 he led the Pacific Music Festival Orchestra in the premiere of his *Shōwa/Shōah*, written in commemoration of the fiftieth anniversary of the bombing of Hiroshima. He has also written song cycles for Thomas Hampson and Renée Fleming. As principal conductor of the London Symphony Orchestra from 1988 to 1995, Mr. Tilson Thomas led the orchestra on regular tours in Europe, the United States, and Japan, as well as at the Salzburg Festival. Now principal guest conductor of the LSO, he continues to lead the orchestra in concerts in London and on tour. His fifteen-year tenure as music director of the San Francisco Symphony has been broadly covered by the international press. With the San Francisco Symphony he has presented eight summer festivals, including ones devoted to the music of Mahler, Stravinsky, Wagner, and American Mavericks, and has made numerous tours of Europe, the United States, and the Far East. Mr. Tilson Thomas is a Chevalier dans l'Ordre des Arts et des Lettres of France, was *Musical America's* Musician of the Year and Conductor of the Year, *Gramophone* magazine's Artist of the Year, and has been profiled on CBS's *60 Minutes* and ABC's *Nightline*. He has won ten Grammy Awards for his recordings. In 2008 he received the Peabody Award for his radio series for SFS Media, *The MTT Files*. In 2010, President Obama awarded him the National Medal of Arts, the highest award given to artists by the United States Government. Prior to this summer, Michael Tilson Thomas's most recent appearances conducting the BSO were for two Tanglewood concerts last year, a Rachmaninoff/Shostakovich program and the season-ending performance of Beethoven's Ninth Symphony. Also last summer, in Ozawa Hall, he was conductor and host for "The Thomashefskys: Music and Memories of a Life in the Yiddish Theater," his tribute to his grandparents, Boris and Bessie Thomashefsky. This summer he has graciously agreed at short notice to lead three concerts substituting for James Levine: Mahler's Symphony No. 2 to open the BSO's 2010 Tanglewood season; Stravinsky's *Symphony of Psalms* and Mozart's Requiem with the BSO on Friday, July 16; and Mahler's Symphony No. 3 with the Tanglewood Music Center Orchestra—this summer's Leonard Bernstein Memorial Concert—on Saturday, July 17.

Soile Isokoski

Soile Isokoski graduated from the Sibelius Academy in Helsinki and made her stage debut at the Finnish National Opera. In honor of her notable contribution to Finnish music, Ms. Isokoski was awarded the Pro-Finlandia medal in 2002. She has worked with such notable conductors as Philippe Herreweghe, Jukka-Pekka Saraste, Esa-Pekka Salonen, Seiji Ozawa, John Eliot Gardiner, Sir Colin Davis, Zubin Mehta, Daniel Barenboim, Sir Simon Rattle, Marek Janowski, Bernard Haitink, Claudio Abbado, Riccardo Muti, Valery Gergiev, Pierre Boulez, James Levine, and Leif Segerstam. A regular guest at the most renowned opera houses, Ms. Isokoski has also given numerous concerts as well as recitals with her permanent accompanist Marita Viitasalo. She was especially acclaimed for such recordings as Strauss's Four Last Songs under Marek Janowski (*Gramophone* Editor's Choice Award 2002) as well as two Sibelius CDs under the baton of Leif Segerstam: *Luonnotar* and orchestral songs (MIDEM classical award; *BBC Music Magazine* Vocal award and Disc of the year 2007) and *Kullervo* with Tommi Hakala (Diapason d'Or 2008). In 2007 she was awarded the Sibelius Medal and in 2008 the title of Austrian Kammersängerin. Recent and upcoming engagements include role debuts as Tatiana in *Eugene Onegin* (Helsinki) and as Ellen Orford in *Peter Grimes* (Dresden), as well as *Dialogues des Carmélites* in Munich, *La Juive*, *Der Rosenkavalier*, *Don Giovanni*, and *Faust* in Vienna, *Der Rosenkavalier* in London and Geneva, *Lohengrin* in Los Angeles, Donna Elvira in *Don Giovanni* at Tanglewood, in Vienna, and in Los Angeles, *Falstaff* in Toulouse, *Der Freischütz* in Barcelona, *Otello* in Berlin, and many others. Soile Isokoski



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PHOTOGRAPHY: WALTER H. SCOTT

made her Boston Symphony debut in March 1994, as soloist in subscription performances of Fauré's Requiem. Subsequently she appeared twice with the BSO at Tanglewood during its all-Mozart weekend marking the 250th anniversary of the composer's birth in July 2006, as Donna Anna in a concert performance of *Don Giovanni*, and as soloist in Mozart's Requiem, both under the direction of James Levine.

Kristine Jepson



Kristine Jepson has appeared in leading theaters internationally, earning acclaim for roles such as Sesto in Mozart's *La clemenza di Tito*, the Composer in Strauss's *Ariadne auf Naxos*, and Sister Helen in Heggie's *Dead Man Walking*. Her role debut in December 2000 as Octavian in *Der Rosenkavalier* at the Metropolitan Opera was highly praised, and she has since made debuts in that role at La Scala, Théâtre de La Monnaie in Brussels, Hamburg State Opera, Bavarian State Opera in Munich, and Teatro Carlo Felice in Genoa. Highlights of recent seasons include Mère Marie in *Dialogues des Carmélites* in Oviedo, Nicklausse in *Les Contes d'Hoffmann* at Covent Garden, *Das Lied von der Erde* with the Detroit Symphony Orchestra under James Conlon, her debut in Brazil (São Paulo) in *Der Rosenkavalier*, *Ariadne auf Naxos* with Washington Opera, Fricka in *Das Rheingold* and *Die Walküre* at Deutsche Oper Berlin under Donald Runnicles, her Vienna debut in the Austrian premiere of *Dead Man Walking* at the Theater an der Wien, a concert at La Scala featuring Mendelssohn's *Lobgesang* under Riccardo Chailly, Adalgisa in *Norma* for Opera Company of Philadelphia, the Composer at Covent Garden, concerts of Duparc songs in the Netherlands, as well as the United States premiere of Handel's *Giove in Argo* with the Collegiate Chorale in Avery Fisher Hall. During the summer of 2010 she will be heard with the Dallas Symphony in Beethoven's Symphony No. 9 and with the Boston Symphony Orchestra at Tanglewood in Mozart's Requiem. Kristine Jepson was born in Iowa and completed her musical studies at the University of Indiana at Bloomington. Performances as the Composer in Boston and as Sesto with the St. Louis Opera established her as an important new artist. Subsequent appearances as Dorabella in *Così fan tutte* in Miami, Elizabeth Proctor in *The Crucible* in Washington, Judith in the Vancouver Opera's production of *Bluebeard's Castle*, Annio in *La clemenza di Tito* in Dallas and Santiago, and Rosina in *Il barbiere di Siviglia* with New York City Opera solidified her reputation. The 2000-01 season brought debuts in Paris at the Bastille Opera in *Faust*, and with San Francisco Opera as Sister Helen in the world premiere of *Dead Man Walking*. Jepson made her Metropolitan Opera debut in Britten's *Death in Venice* and has since returned to the company for Stephano in *Roméo et Juliette* and Cherubino in *Le nozze di Figaro* (which she has also sung in Washington and Dallas), Idamante in *Idomeneo*, her first performances of Octavian and the Composer, and, under James Levine's direction, Ascanio in Berlioz's *Benvenuto Cellini* and Siebel in *Faust*. Ms. Jepson has been a frequent guest in Santa Fe, where she has been heard as the Composer, Sesto, and as Nero in Handel's *Agrippina*. Recent concert appearances have included Mozart's C minor Mass and Schumann's *Das Paradies und die Peri* at the Mostly Mozart Festival under Gerard Schwarz. She has also performed the latter work with the Seattle Symphony and for her San Francisco Symphony debut. She has sung often at the Cincinnati May Festival under James Conlon, most recently in Franz Liszt's rarely performed oratorio *St. Stanislaus*. Kristine Jepson made her Boston Symphony debut in the orchestra's season-opening Tanglewood performance of Mendelssohn's *Midsummer Night's Dream* music in July 2007 with James Levine conducting, and returned to Tanglewood to sing Beethoven's Mass in C with the orchestra in August 2008 under Rafael Frühbeck de Burgos.

Russell Thomas



Tenor Russell Thomas makes his Boston Symphony and Tanglewood debuts with this concert. He will make his BSO subscription series debut in January 2011, singing the title role of Stravinsky's *Oedipus Rex*. A native of Miami, Mr. Thomas recently won first prize at both the Viñas Competition in Barcelona and the Compizizione dell'Opera in Dresden. The current season has included his role debut as Pinkerton in *Madama Butterfly* for his return to Welsh National Opera; two engagements at his home company, the Metropolitan Opera—as Foresto and Uldino in Verdi's *Attila* and as the Steersman in *Der fliegende Holländer*, Verdi's Requiem for Basel Opera; and Cassio in *Otello* with Cincinnati Opera. Future engagements include leading roles at the Metropolitan Opera and for his Frankfurt Opera debut. Other recent projects have included Tamino in *The Magic Flute* at the Metropolitan Opera, his debut as the Duke of Mantua in *Rigoletto* with Arizona Opera, the Steersman with Atlanta Opera, and encore performances as the Prince in John Adams's *A Flowering Tree* with Lincoln Center's Mostly Mozart Festival, the Los Angeles Philharmonic, the Perth International Festival, the Tokyo Symphony Orchestra, and at the Concertgebouw in Amsterdam. Among other notable debuts were the role of Mao Tse-Tung in Adams's *Nixon in China* with the

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Pittsburgh Symphony and Schubert's Mass No. 6 with the Houston Symphony. Mr. Thomas also performed George Walker's *Lilacs* with the Philadelphia Orchestra at Verizon Hall and Carnegie Hall/Stern Auditorium, and was tenor soloist in Tippett's *A Child of Our Time* as part of the Honor! Festival at Carnegie Hall/Stern Auditorium. He appeared at Carnegie's Weill Hall for the Marilyn Horne Foundation in a joint recital that was part of Ms. Horne's 75th birthday celebration, and sang Tamino for Welsh National Opera, Malcolm in *Macbeth* for the Metropolitan Opera, and the Sultan in *Zaide* at the Festival d'Aix-en-Provence, among other concert and recital engagements. In 2006-07 he created the role of the Prince in the world premiere of *A Flowering Tree* at Peter Sellars's New Crowned Hope Festival in Vienna; the work also served as his Berlin Philharmonic and San Francisco Symphony debuts. In 2006 Mr. Thomas was awarded first place at the Liederkrantz Competition as well as the George London Foundation Competition and was a major award recipient of the Lee Schaenen Foundation. He has also taken prizes in the Young Concert Artist Competition, George London Foundation Competition, Loren L. Zachary Society Competition, and the Licia Albanese Puccini Foundation Competition. He recorded Thomas Sleeper's *Aceldama: Field of Blood* for Albany Records. An alumnus of the prestigious Lindemann Young Artist Development Program of the Metropolitan Opera, Russell Thomas was also a member of Seattle Opera Young Artist Program, a Roger R. Hinkley Artist at the Florida Grand Opera, a Gerdine Young Artist with Opera Theatre of St. Louis, an apprentice at the Sarasota Opera, and a participant in the 2005 and 2006 Marlboro Music Festivals. He holds a bachelor of music degree in performance from the New World School of the Arts.

Jordan Bisch

This season up-and-coming bass Jordan Bisch made his debut at the Florida Grand Opera as Raimondo in *Lucia di Lammermoor*. This summer he appears at the Seattle Opera in the world premiere of Daron Hagen's *Amelia* and makes his debut at Tanglewood in a performance of Mozart's Requiem. Next season he appears at the Metropolitan Opera in *Don Carlos* and *Roméo et Juliette*. A graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, Mr. Bisch made his debut there as the Second Knight in *Parsifal*, and has since appeared in *Idomeneo* under James Levine's direction. Other recent engagements have included his San Francisco Opera debut as Angelotti in *Tosca*, the Second Armored Man in *Die Zauberflöte* at the Los Angeles Opera, Frère Laurent in *Roméo et Juliette* with PORTopera in Portland (Maine), Sarastro in *Die Zauberflöte* with the Juilliard Opera Theater, and his European debut in Verbier, Switzerland, as Paolo in *Simon Boccanegra* with Maestro Levine. A native of Vancouver, Washington, Mr. Bisch recently won second place in the 2009 Operalia competition. A Metropolitan Opera National Council Auditions Grand Finals winner, he is also the recipient of the 2005 Sara Tucker Study Grant, and a recipient of the Richard Tucker Career Grant in both 2006 and 2009. Jordan Bisch makes his Boston Symphony Orchestra and Tanglewood debuts in this concert.



Tanglewood Festival Chorus
John Oliver, Conductor



This summer, the Tanglewood Festival Chorus and founding conductor John Oliver celebrate the ensemble's 40th anniversary by joining the Boston Symphony Orchestra for performances of Mahler's Symphony No. 2 under Michael Tilson Thomas (the BSO's opening Tanglewood concert of the season, July 9); a double bill of Stravinsky's *Symphony of Psalms* and Mozart's Requiem also with Michael Tilson Thomas (July 16); a double bill of Poulenc's *Gloria* and Holst's *The Planets* led by David Zinman (August 27), and the BSO's traditional season-ending performance of Beethoven's Ninth Symphony (August 29), this year led by Kurt Masur. With John Oliver conducting, the chorus begins its summer season with its all-French, July 9 Prelude Concert in Ozawa Hall (joined by guest artist Stephanie Blythe) and performs Bach's motet *Jesu, meine Freude* to open the BSO's season-ending concert on August 29. In addition, the chorus joins the Tanglewood Music Center Orchestra led by Michael Tilson Thomas for Mahler's Symphony No. 3 on July 17, and the Boston Pops Orchestra led by Keith Lockhart for the Tanglewood premiere of Peter Boyer's and Lynn Ahrens's *The Dream Lives On: A Portrait of the Kennedy Brothers*, commissioned for the 125th anniversary of the Boston Pops, on July 18.

Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut on April 11 that year, in a performance of Beethoven's Symphony No. 9 with Leonard Bernstein conducting the Boston Symphony Orchestra. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's summer season at Tanglewood, the chorus originally numbered 60 well-trained Boston-area singers, but quickly expanded to a complement of 120 singers in 1971-72 and by 1972-73 had begun to play a major role in the BSO's Symphony Hall subscription season as well as at Tanglewood. Now numbering more than 250 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and the Boston Pops and has developed an international reputation for its skill, intelligence, versatility, thrilling sound, and enthusiastic performances.

The Tanglewood Festival Chorus made its Carnegie Hall debut with the Boston Symphony Orchestra on October 10, 1973, performing Berlioz's *La Damnation de Faust* led by Seiji Ozawa, and has since returned regularly to Carnegie Hall with the BSO. The ensemble gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan in Berlioz's Requiem, *Roméo et Juliette*,

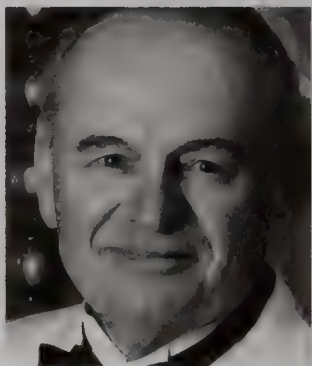
the "Royal Hunt and Storm" from *Les Troyens*, and the Asian premiere of Berlioz's *Messe solennelle*. In 2001 the chorus sang Stravinsky's *Symphony of Psalms* and Ravel's *Daphnis and Chloé* with Bernard Haitink and the BSO during the orchestra's tour of European music festivals, also performing an *a cappella* program of music by Brahms, Bruckner, Copland, Martin, and Martino in the Dom Cathedral in Lübeck, Germany. Most recently, following its 2007 Tanglewood season, the chorus joined James Levine and the Boston Symphony Orchestra on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, and performed an *a cappella* program of its own in Essen and Trier.

The chorus's first recording with the BSO, Berlioz's *La Damnation de Faust* with Seiji Ozawa, was recorded in October 1973 and received a Grammy nomination for Best Choral Performance of 1975. Two years later, at the invitation of Deutsche Grammophon, the chorus recorded an album of *a cappella* 20th-century American choral music, which received a Grammy nomination for Best Choral Performance of 1979. Also in 1979, the chorus's recording of Schoenberg's *Gurrelieder* with Ozawa and the BSO was named Best Choral Recording by *Gramophone* magazine. The Tanglewood Festival Chorus has since made dozens of recordings with the BSO and Boston Pops, on Deutsche Grammophon, New World, Philips, Nonesuch, Telarc, Sony Classical, CBS Masterworks, RCA Victor Red Seal, and BSO Classics, with conductors James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin Davis, Leonard Bernstein, Keith Lockhart, and John Williams. The latest additions to the chorus's discography, all drawn from recent live performances with Maestro Levine and the BSO, were released on BSO Classics in February 2009—Ravel's complete *Daphnis and Chloé* (which won the Grammy Award for Best Orchestral Performance of 2009), Brahms's *Ein deutsches Requiem*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th Anniversary Commission composed specifically for the orchestra and the Tanglewood Festival Chorus. Most recently, a recording of *a cappella music* by J.S. Bach, Bruckner, Copland, Antonio Lotti, and Frank Martin drawn from live performances by the Tanglewood Festival Chorus was issued on BSO Classics in April 2010 to mark the ensemble's 40th anniversary.

In addition to their work with the Boston Symphony Orchestra, members of the Tanglewood Festival Chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In 1989 the chorus helped close a month-long International Choral Festival that took place in and around Toronto, Canada, giving the final performance of the festival, Verdi's *Requiem*, with conductor Charles Dutoit. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004. The ensemble had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox on Opening Day and at the NBA Finals, and can also be heard on the soundtracks to Clint Eastwood's *Mystic River*, John Sayles's *Silver City*, and Steven Spielberg's *Saving Private Ryan*.

TFC members regularly commute from the greater Boston area, western Massachusetts, Connecticut, Rhode Island, New Hampshire, Vermont, and Maine, and TFC alumni frequently return each summer from as far away as Florida and California to sing with the chorus at Tanglewood. Throughout its 40-year history, the Tanglewood Festival Chorus has established itself as a favorite of conductors, soloists, critics, and audiences alike.

John Oliver



John Oliver founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than 900 performances. These include appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras, and as a solo ensemble. In addition, he has had a major impact on musical life in Boston and beyond through his work with countless TFC members, former students from the Massachusetts Institute of Technology (where he taught for thirty-two years), and Fellows of the Tanglewood Music Center who now perform with distinguished musical institutions throughout the world. Mr. Oliver's affiliation with the Boston Symphony Orchestra began in 1964 when, at twenty-four, he prepared the Sacred Heart Boychoir of Roslindale for the BSO's performances and recording of excerpts from Berg's *Wozzeck* conducted by Erich Leinsdorf. In 1966 he prepared the choir for the BSO's performances and recording of Mahler's Symphony No. 3, also with Leinsdorf. Soon after, he was asked by Leinsdorf to assist with the choral and vocal music program at the Tanglewood Music Center. In 1970, he was named Director of Vocal and Choral Activities at the Tanglewood Music Center and founded the Tanglewood Festival Chorus. Mr. Oliver has prepared the chorus in more than 200 works for chorus and orchestra, as well as dozens more *a cappella* pieces, and for more than forty commercial releases with conductors James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin Davis, Leonard Bernstein, Keith Lockhart, and John Williams. He made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, conducted the orchestra most recently in July 1998, and returns to the BSO podium again on August 29, to open the BSO's final Tanglewood concert of this summer.

In addition to his work with the Tanglewood Festival Chorus and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music. While at MIT, he conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. In 1977 he founded the John Oliver Chorale, which performed a wide-ranging repertoire encompassing masterpieces by Bach, Beethoven, Mozart, and Stravinsky, as well as seldom heard works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. With the Chorale he recorded two albums for Koch International: the first of works by Martin Amlin, Elliott Carter, William Thomas McKinley, and Bright Sheng, the second of works by Amlin, Carter, and Vincent Persichetti. Mr. Oliver and the Chorale also recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for Northeastern Records, and Donald Martino's *Seven Pious Pieces* for New World Records. John Oliver's appearances as a guest conductor have included Mozart's Requiem with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. In May 1999 he prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan; in 2001-02 he conducted the Carnegie Hall Choral Workshop in preparation for Previn's Carnegie performance of Brahms's *Ein deutsches Requiem*. Also an expert chef and master gardener, John Oliver lives in western Massachusetts.

Tanglewood Festival Chorus

John Oliver, Conductor

(Stravinsky *Symphony of Psalms* and Mozart Requiem in D minor, July 16, 2010)

The Tanglewood Festival Chorus celebrates its 40th anniversary this summer. In the following list, # denotes membership of 25-34 years, * denotes membership of 35-39 years, and § denotes membership of 40 years.

Sopranos

Deborah Abel • Carol Amaya • Emily Anderson • Margaret Batista • Michele Bergonzi # • Joy Emerson Brewer • Jeni Lynn Cameron • Catherine C. Cave • Anna S. Choi • Lisa Conant • Christine Pacheco Duquette # • Erin Fink • Karen Ginsburg • Bonnie Gleason • Beth Grzegorzewski • Alexandra Harvey • Kathy Ho • Anna Oppenheimer Jesus • Carrie Kenney • Donna Kim • Barbara Abramoff Levy * • Kieran Murray • Ebele Okpokwasili-Johnson • Jaylyn Olivo • Laura Stanfield Prichard • Livia M. Racz • Janet Ellen Ross • Laura C. Sanscartier • Johanna Schlegel • Joan P. Sherman § • Stephanie Steele • Dana R. Sullivan • Michelle Wilson

Mezzo-Sopranos

Kristen Anderson • Virginia Bailey • Martha A.R. Bewick • Betty Blanchard Blume • Lauren A. Boice • Abbe Dalton Clark • Lauren Cree • Kathryn DerMarderosian • Diane Droste • Barbara Naidich Ehrmann • Katherine Barrett Foley • Paula Folkman # • Debra Swartz Foote • Dorrie Freedman * • Irene Gilbride # • Denise Glennon • Rachel K. Hallenbeck • Evelyn Hernandez • Betty Jenkins • Yoo-Kyung Kim • Gale Livingston # • Katherine Mallin • Kristen McEntee • Louise-Marie Mennier • Cassandra N. Peterson • Kathleen Hunkele Schardin • Ada Park Snider # • Julie Steinhilber # • Michele C. Truhe • Martha F. Vedrine • Cindy M. Vredevelde • Christina Lillian Wallace • Marguerite Weidknecht

Tenors

Brad W. Amidon • James Barnswell • John C. Barr # • Richard A. Bissell • Colin Britt • Stephen Chrzan • Tom Dinger • Ron Efromson • Keith Erskine • Len Giambrone • Leon Grande • J. Stephen Groff # • Stanley G. Hudson # • Timothy O. Jarrett • James R. Kauffman # • Jeffrey A. Kerr • Michael Lemire • Lance Levine • Ronald Lloyd • Henry Lussier * • Jeffrey L. Martin • Glen Matheson • Dwight E. Porter # • Peter Pulsifer • David Loring Rose • Sean Santry • Peter L. Smith • Stephen J. Twiraga • Theodore Weckbacher

Basses

Thomas Anderson • Daniel E. Brooks # • Matthew Collins • Matthew E. Crawford • Michel Epsztein • Jeff Foley • Mark Gianino • Alexander Goldberg • Jim Gordon • Marc J. Kaufman • David M. Kilroy • Will Koffel • Bruce Kozuma • Timothy Lanagan # • Ryan M. Landry • Lynd Matt • Devon Morin • Joshua H. Nannestad • Stephen H. Owades § • Donald R. Peck • Michael Prichard • Peter Rothstein * • Jonathan Saxton • Karl Josef Schoellkopf • Scott Street • Craig A. Tata • Bradley Turner • Jonathan VanderWoude • Thomas C. Wang # • Terry L. Ward

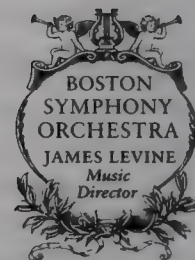
Mark B. Rulison, Chorus Manager

Martin Amlin, Rehearsal Pianist



2010 Tanglewood

Boston Symphony Orchestra
129th season, 2009–2010



Saturday, July 17, 8:30pm

**THE LEONARD BERNSTEIN MEMORIAL CONCERT,
FOR THE BENEFIT OF THE TANGLEWOOD MUSIC CENTER**

TANGLEWOOD MUSIC CENTER ORCHESTRA
MICHAEL TILSON THOMAS CONDUCTING

MAHLER

Symphony No. 3

First Part

I. Kräftig. Entschieden.
[Forceful. Decisive.]

Second Part

II. Tempo di Menuetto. Sehr mäßig.

Ja nicht eilen! Grazioso.

[In minuet tempo. Very moderate.

Don't hurry! Graceful.]

III. Comodo. Scherzando. Ohne Hast.

[Easygoing. Jestng. Without haste.]

IV. Sehr langsam. Misterioso. Durchaus *ppp*.

[Very slow. Mysterious. *ppp* throughout.]

Words by Nietzsche

V. Lustig im Tempo und keck im Ausdruck.

[Cheerful in tempo and jaunty in expression.]

VI. Langsam. Ruhevoll. Empfunden.

[Slow. Peaceful. Deeply felt.]

STEPHANIE BLYTHE, mezzo-soprano

WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

THE AMERICAN BOYCHOIR,

FERNANDO MALVAR-RUIZ, music director

Text and translation are on page 39.

Please note that there will be no intermission in this concert.

The 2010 Leonard Bernstein Memorial Concert is supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.

2010
Tanglewood

Boston Symphony Orchestra
129th season, 2009–2010



Please note that mezzo-soprano KAREN CARGILL is soloist for tonight's Mahler Symphony No. 3. Stephanie Blythe, last week's Mahler Symphony No. 2 soloist, was mistakenly listed in place of Ms. Cargill, whose biography is (correctly) included in tonight's program on page 40. Our apologies for the confusion.

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[Slow. Peaceful. Deeply felt.]

KAREN CARGILL, mezzo-soprano

WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

THE AMERICAN BOYCHOIR,

FERNANDO MALVAR-RUIZ, music director

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NOTES ON THE PROGRAM

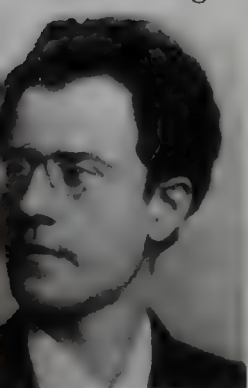
Gustav Mahler (1860-1911)

Symphony No. 3

First complete performance (some movements having already been introduced piecemeal): June 9, 1902, Allgemeiner Deutscher Musikverein, Krefeld, Mahler cond. *First BSO performances:* (first movement only) March 1943, Richard Burgin cond.; (complete score) January 1962, Richard Burgin cond., Florence Kopleff, soloist, with the Chorus Pro Musica, Alfred Nash Patterson, cond. *First Tanglewood performance:* August 28, 1977, Seiji Ozawa cond., Birgit Finnilä, soloist, with the Tanglewood Festival Chorus, John Oliver, cond., and Boston Boy Choir, Theodore Marier, cond. *Most recent Tanglewood performance:* July 14, 2007, Boston Symphony Orchestra, James Levine cond., Stephanie Blythe, mezzo-soprano, with the Tanglewood Festival Chorus, John Oliver, cond., and the American Boychoir, Fernando Malvar-Ruiz, cond.

When Mahler visited Sibelius in 1907—Mahler was then near to completing his Eighth Symphony—the two composers argued about “the essence of symphony,”

Mahler rejecting his colleague’s creed of severity, style, and logic by countering with “No, a symphony must be like the world. It must embrace everything.” Twelve years earlier, while actually at work on the Third, he had remarked that to “call it a symphony is really incorrect, as it does not follow the usual form. The term ‘symphony’—to me this means creating a world with all the technical means available.”



The completion of the Second Symphony the previous summer had given him confidence: he was sure of being “in perfect control” of his technique. Now, in the summer of 1895, escaped for some months from his duties as principal conductor at the Hamburg Opera, installed in his new one-room cabin in Steinbach on the Attersee some twenty miles east of Salzburg, with his sister Justine and his friend Natalie Bauer-Lechner to look after him (this most crucially meant silencing crows, water birds, children, and whistling farmhands), Mahler set out to make a pantheistic world to which he gave the overall title *The Happy Life—A Midsummer Night’s Dream* (adding “not after Shakespeare, critics and Shakespeare mavens please note”). Before he wrote any music, he worked out a scenario in five sections, entitled *What the forest tells me*, *What the trees tell me*, *What twilight tells me* (“strings only” he noted), *What the cuckoo tells me* (scherzo), and *What the child tells me*. He changed all that five times during the summer as the music began to take shape in his mind and, with a rapidity that astonished him, on paper as well. *The Happy Life* disappeared, to be replaced for a while by the Nietzschean *Gay Science* (first *My Gay Science*). The trees, the twilight, and the cuckoo were all taken out, their places taken by flowers, animals, and morning bells. He added *What the night tells me* and saw that he wanted to begin with the triumphal entry of summer, which would include an

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element of something Dionysiac and even frightening. In less than three weeks he composed what are now the second, third, fourth, and fifth movements. He went on to the Adagio and, by the time his composing vacation came to an end on August 20, he had made an outline of the first movement and composed two independent songs, *Lied des Verfolgten in Turm* (*Song of the Prisoner in the Tower*) and *Wo die schönen Trompeten blasen* (*Where the beautiful trumpets sound*). It was the richest summer of his life.

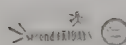
In June 1896 he was back at Steinbach. He had made some progress scoring the new symphony and he had complicated his life by an intense and stormy affair with a young, superlatively gifted dramatic soprano newly come to the Hamburg Opera, Anna von Mildenburg. He also discovered when he got to Steinbach that he had forgotten to bring the sketches of the first movement, and it was while waiting for them that he composed his little bouquet for critics, *Lob des hohen Verstandes*. In due course the sketches arrived, and Mahler, as he worked on them, gradually realized that the *Awakening of Pan* and the *Triumphal March of Summer* wanted to be one movement instead of two. He also saw, rather to his alarm, that the first movement was growing hugely, that it would be more than half an hour long, and that it was also getting louder and louder. He deleted his finale, *What the child tells me*, which was the *Life*

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in *Heaven* song of 1892, putting it to work a few years later to serve as finale to the Fourth Symphony. That necessitated rewriting the last pages of the Adagio, which was now the last movement, but essentially the work was under control by the beginning of August. *The Gay Science* was still part of the title at the beginning of the summer, coupled with what had become *A Midsummer Noon's Dream*, but in the eighth and last of Mahler's scenarios, dated August 6, 1896, the superscription is simply *A Midsummer Noon's Dream* with the following titles given to the individual movements:

- First Part: *Pan awakes. Summer comes marching in*
(Bacchic procession).
- Second Part: *What the flowers in the meadow tell me*
What the animals in the forest tell me
What humanity tells me
What the angels tell me
What love tells me

At the premiere, the program page showed no titles at all, only tempo and generic indications. "Beginning with Beethoven," wrote Mahler to the critic Max Kalbeck that year, "there is no modern music without its underlying program.—But no music is worth anything if you first have to tell the listener what experience lies behind it, respectively what he is supposed to experience in it.—And so yet again: *pereat* every program!—You just have to bring along ears and a heart and—not least—willingly surrender to the rhapsodist. Some residue of mystery always remains, even for the creator." When, however, we look at the titles in the Third Symphony, we are, even though they were finally rejected, looking at an attempt, or a series of attempts, to put into a few words the material, the world of ideas, emotions, and associations that lay behind the choices Mahler made as he composed. We, too, can draw intimations from them, and then remove them as scaffolding we no longer need. And with that, let us turn to a brief look at the musical object Mahler left us.

The first movement accounts for roughly one third of the symphony's length. Starting with magnificent gaiety, it falls at once into a mood of tragedy—seesawing chords of low horns and bassoons, the drumbeats of a funeral procession, cries and outrage. Mysterious twitterings follow, the suggestion of a distant quick march, and a grandly rhetorical recitative for the trombone. Against all that, Mahler poses a series of quick marches (the realizations of what he had adumbrated earlier for just a few seconds), the sorts of tunes you can't believe you haven't known all your life and the

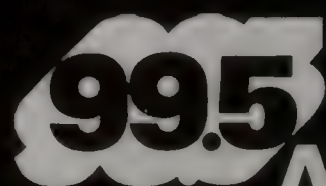


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sort that used to cause critics to complain of Mahler's "banality," elaborated and scored with an astounding combination of delicacy and exuberance. Their swagger is rewarded by a collision with catastrophe, and the whole movement—for all its outsize dimensions as classical a sonata form as Mahler ever made—is the conflict of the dark and the bright elements, culminating in the victory of the latter.

Two other points might be made. One concerns Mahler's fascination, not ignored in our century, with things happening "out of time." The piccolo rushing the imitations of the violins' little fanfares is not berserk: she is merely following Mahler's direction to play "without regard for the beat." That is playful, but the same device is turned to dramatic effect when, at the end of a steadily accelerating development, the snare drums cut across the oom-pah of the cellos and basses with a slower march tempo of their own, thus preparing the way for the eight horns in unison to blast the recapitulation into being. The other thing is to point out that several of the themes heard near the beginning will be transformed into the materials of the last three movements—fascinating especially when you recall that the first movement was written after the others.

In the division of the work Mahler finally adopted, the first movement is the entire first section. What follows is, except for the finale, a series of shorter character pieces, beginning with the *Blumenstück*, the first music he composed for this symphony. It is a delicately sentimental minuet with access, in its contrasting section, to slightly sinister sources of energy. Curiously, it anticipates music not heard in the symphony at all, that is to say, the scurrying runs from the *Life in Heaven* song that was dropped from this design and finally made its way into the Fourth Symphony.

In the third movement, Mahler draws on his song *Ablösung im Sommer* (*Relief in Summer*), whose text tells of waiting for Lady Nightingale to start singing as soon as the cuckoo is through. The marvel here is the landscape with posthorn, not only the lovely melody itself, but the way it is introduced: the magic transformation of the very "present" trumpet into distant posthorn, the gradual change of the posthorn's melody from fanfare to song, the interlude for flutes, and, as Arnold Schoenberg points out, the accompaniment "at first with the divided high violins, then, even more beautiful if possible, with the horns." After the brief return of this idyll and before the snappy coda, Mahler makes spine-chilling reference to the "Great Summons" music in the Second Symphony's finale.

Low strings rock to and fro, the harps accenting a few of their notes, the seesawing horn chords from the first pages return, and a human voice intones the *Midnight*

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Song from Friedrich Nietzsche's *Thus spoke Zarathustra* (see page 39). Each of its eleven lines is to be imagined as coming between the strokes of midnight. *Pianississimo* throughout, warns Mahler.

From here, the music moves forward without a break, and as abruptly and drastically as it changed from the scherzo to Nietzsche's midnight, so does it change from that darkness to the bells and angels of the fifth movement. The text comes from *Des Knaben Wunderhorn* (*The Boy's Magic Horn*), though the interjections of "*Du sollst ja nicht weinen*" ("But you mustn't weep") are Mahler's own. A three-part chorus of women's voices carries most of the text, though the contralto returns to take the part of the sinner. The boys' chorus, confined at first to bell noises, joins later in the exhortation "*Liebe nur Gott*" ("Only love God") and for the final stanza. This movement, too, foreshadows the *Life in Heaven* that will not, in fact, occur until the Fourth Symphony: the solemnly archaic chords first heard at "*Ich hab übertreten die Zehen Gebot*" ("I have trespassed against the Ten Commandments") will be associated in the later work with details of the domestic arrangement in that mystical, sweetly scurrile picture of heaven. Violins drop out of the orchestra for this softly sonorous movement.

The delicate balance between the regions of F (the quick marches of the first movement, and the third and fifth movements) and D (the dirges in the first movement, the Nietzsche song, and, by extension, the minuet, which is in A major) is now and finally resolved in favor of D. Mahler perceived that the decision to end the symphony with an Adagio was one of the most special he made. "In Adagio movements," he explained to Natalie Bauer-Lechner, "everything is resolved in quiet. The Ixion wheel of outward appearances is at last brought to a standstill. In fast movements—minuets, Allegros, even Andantes nowadays—everything is motion, change, flux. Therefore I have ended my Second and Third symphonies, contrary to custom... with Adagios—the higher form as distinguished from the lower."

A noble thought, but, not uniquely in Mahler, there is some gap between theory and reality. The Adagio makes its way at the last to a sure and grand conquest, but during its course—and this is a movement, like the first, on a very large scale—Ixion's flaming wheel can hardly be conceived of as standing still. In his opening melody, Mahler invites association with the slow movement of Beethoven's last quartet, Opus 135. Soon, though, the music is caught in "motion, change, flux," and before the final triumph, it encounters again the catastrophe that interrupted the first movement. The Adagio's original title, *What love tells me*, refers to Christian love—"agape"—and Mahler's drafts carry the superscription: "Behold my wounds! Let not one soul be lost." The performance directions, too, seem to speak to the issue of spirituality, for Mahler enjoins that the immense final bars with their thundering kettledrums be played "not with brute strength, [but] with rich, noble tone," and that the last measure "not be cut off sharply," so that there is some softness to the edge between sound and silence at the end of this most riskily and gloriously comprehensive of Mahler's "worlds."

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

O Mensch! Gib Acht!
 Was spricht die tiefe Mitternacht?
 Ich schlief!
 Aus tiefem Traum bin ich erwacht!
 Die Welt ist tief!
 Und tiefer als der Tag gedacht!
 Tief ist ihr Weh!
 Lust tiefer noch als Herzeleid!
 Weh spricht: Vergeh!
 Doch alle Lust will Ewigkeit!
 Will tief, tiefe Ewigkeit!

—Friedrich Nietzsche

Oh man, give heed!
 What does deep midnight say?
 I slept!
 From a deep dream have I waked!
 The world is deep,
 And deeper than the day had thought!
 Deep in its pain!
 Joy deeper still than heartbreak!
 Pain speaks: Vanish!
 But all joy seeks eternity,
 Seeks deep, deep eternity.

Es sungen drei Engel einen süßen
 Gesang,
 Mit Freuden es selig im Himmel klang,

Sie jauchzten fröhlich auch dabei,

Dass Petrus sei von Sünden frei.
 Denn als der Heer Jesus zu Tische sass,
 Mit seinen zwölf Jüngern das
 Abendmal ass,
 So sprach der Herr Jesus: "Was stehst
 du denn hier?
 Wenn ich dich anseh', so weinst du
 mir."

"Und sollt ich nicht weinen, du gütiger
 Gott!
Du sollst ja nicht weinen!
 Ich hab übertreten die Zehen Gebot;

Ich gehe und weine ja bitterlich,
Du sollst ja nicht weinen!
 Ach komm und erbarme dich über
 mich!"

"Hast du denn übertreten die Zehen
 Gebot,
 So fall auf die Knie und bete zu Gott,

Liebe nur Gott in alle Zeit
 So wirst du erlangen die himmlische
 Freud."

Die himmlische Freud ist eine selige
 Stadt,
 Die himmlische Freud, die kein End
 mehr hat;
 Die himmlische Freud, war Petro bereit
 Durch Jesum und allen zur Seligkeit.

—from *Des Knaben Wunderhorn*

Three angels were singing a sweet song:

With joy it resounded blissfully in
 heaven.
 At the same time they happily shouted
 with joy
 That Peter was absolved from sin.
 For as Lord Jesus sat at table,
 Eating supper with his twelve apostles,

So spoke Lord Jesus: "Why are you
 standing here?
 When I look at you, you weep."

"And should I now weep, you kind
 God!
No, you mustn't weep.
 I have trespassed against the Ten
 Commandments.

I go and weep, and bitterly.
No, you mustn't weep.
 Ah, come and have mercy on me!"

"If you have trespassed against the Ten
 Commandments,
 Then fall on your knees and pray to
 God,
 Love only God for ever,
 And you will attain heavenly joy."

Heavenly joy is a blessed city,

Heavenly joy, that has no end.

Heavenly joy was prepared for Peter
 By Jesus and for the salvation of all.



Guest Artists

For a biography of Michael Tilson Thomas, see page 22.

Karen Cargill



Scottish mezzo-soprano Karen Cargill makes her Tanglewood debut with tonight's TMCO performance of Mahler's Symphony No. 3. She will make her Boston Symphony Orchestra debut in October at Symphony Hall, in the BSO's season-opening subscription performances of Mahler's Symphony No. 2 (*Resurrection*). Ms. Cargill studied at the Royal Scottish Academy of Music and Drama, Glasgow, the University of Toronto, and the National Opera Studio in London; she was the joint winner of the 2002 Kathleen Ferrier Award. Other recent and future concert highlights include Mahler's Symphony No 3 with Yannick Nézet-Séguin and the Rotterdam Philharmonic and with Myung-Whun Chung and the Seoul Philharmonic Orchestras; a return to the Berlin Philharmonic for Mahler's Symphony No 8 with Sir Simon Rattle; Tippett's *A Child of our Time* with Robin Ticciati in Rotterdam and Vienna; Mahler's *Rückert-Lieder* with both the Residentie and BBC Scottish symphony orchestras, and Beethoven's *Missa Solemnis* with the Atlanta Symphony Orchestra and Donald Runnicles. In the 2009-10 season she is also Artist in Association of the Scottish Chamber Orchestra, where she makes three appearances—in Berlioz's *La Mort de Cléopâtre* and *L'enfance du Christ* and Wagner's *Wesendonck Lieder*. Future opera plans include her United States opera debut at the Metropolitan Opera singing Waltraute in *Götterdämmerung* and Anna in *Les Troyens*, and her German opera debut as Waltraute at Deutsche Oper Berlin. Ms. Cargill has also appeared with Scottish Opera as Rosina in Rossini's *The Barber of Seville*, returning in the 2009-10 season as Isabella in Rossini's *L'italiana in Algeri*, and with English National Opera as Suzuki in *Madama Butterfly* in the highly acclaimed Anthony Minghella production. Regular UK appearances include concerts with the BBC Symphony and Philharmonic orchestras, Hallé Orchestra, Royal Liverpool Philharmonic, London Philharmonic, and London Symphony orchestras. Regular visits to the BBC Proms have included Mendelssohn's *Elijah* with Kurt Masur; Constant Lambert's *The Rio Grande* at the Last Night of the Proms, as well as Waltraute in *Götterdämmerung* and Mahler's *Das Lied von der Erde*, both with Donald Runnicles. Past highlights have included Beethoven's Symphony No 9 in New York with Bernard Haitink, Berlioz's *L'Enfance du Christ* and Verdi's Requiem with

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the London Symphony Orchestra and Sir Colin Davis in London, both recorded for LSO Live; Waltraute in *Götterdämmerung* with the Berlin Philharmonic Orchestra and Sir Simon Rattle; Berlioz's *Les Nuits d'été* with the LPO; Brahms's *Alto Rhapsody* with the Hallé Orchestra and Marc Albrecht, and Mahler's *Resurrection* Symphony with the LSO and Michael Tilson Thomas, a work she has also performed with the Orchestre Nationale du Capitole de Toulouse, the Royal Philharmonic Orchestra, and the Bournemouth Symphony Orchestra. Karen Cargill has appeared at the Wigmore Hall both in solo recitals with Simon Lepper and in a concert with the Nash Ensemble. She will return to the Wigmore in 2011 in a duo recital with Sally Matthews; other recent recital appearances have included a performance of Brahms's Songs, Op. 91, with Maxim Rysanov and Katya Apekisheva as part of the BBC Lunchtime Concert Series at LSO, St. Luke's, London.

To read about John Oliver and the Tanglewood Festival Chorus, see pages 28-30.

Women of the Tanglewood Festival Chorus John Oliver, Conductor

(Mahler Symphony No. 3, July 17, 2010)

The Tanglewood Festival Chorus celebrates its 40th anniversary this summer. In the following list, # denotes membership of 25-34 years, * denotes membership of 35-39 years, and § denotes membership of 40 years.

Sopranos

Deborah Abel • Carol Amaya • Emily Anderson • Margaret Batista • Joy Emerson Brewer •
Jeni Lynn Cameron • Catherine C. Cave • Anna S. Choi • Lisa Conant •
Christine Pacheco Duquette # • Erin Fink • Karen Ginsburg • Bonnie Gleason •
Beth Grzegorzewski • Alexandra Harvey • Kathy Ho • Anna Oppenheimer Jesus •
Carrie Kenney • Donna Kim • Barbara Abramoff Levy * • Kieran Murray •
Ebele Okpokwasili-Johnson • Jaylyn Olivo • Laura Stanfield Prichard • Livia M. Racz •
Janet Ellen Ross • Laura C. Sanscartier • Johanna Schlegel • Joan P. Sherman § •
Stephanie Steele • Dana R. Sullivan • Michelle Wilson

Mezzo-Sopranos

Kristen Anderson • Virginia Bailey • Martha A.R. Bewick • Betty Blanchard Blume •
Lauren A. Boice • Abbe Dalton Clark • Lauren Cree • Kathryn DerMarderosian •
Diane Droste • Barbara Naidich Ehrmann • Katherine Barrett Foley • Paula Folkman # •
Debra Swartz Foote • Dorrie Freedman * • Irene Gilbride # • Denise Glennon •
Rachel K. Hallenbeck • Evelyn Hernandez • Betty Jenkins • Yoo-Kyung Kim •
Gale Livingston # • Katherine Mallin • Kristen McEntee • Louise-Marie Mennier •
Cassandra N. Peterson • Kathleen Hunkele Schardin • Ada Park Snider # •
Julie Steinhilber # • Michele C. Truhe • Martha F. Vadrine • Cindy M. Vredevelde •
Christina Lillian Wallace • Marguerite Weidknecht

Mark B. Rulison, Chorus Manager
Martin Amlin, Rehearsal Pianist

The American Boychoir Fernando Malvar-Ruiz, Music Director



The American Boychoir is regarded as the United States' premier concert boys' choir. Under the leadership of Fernando Malvar-Ruiz, Litton-Lodal Music Director, the American Boychoir continues to dazzle audiences with its unique blend of musical sophistication, effervescent spirit, and ensemble virtuosity. Boys in grades 4 through 8, reflecting the ethnic, religious, and cultural diversity of the United States, come from across the country and around the world to pursue a rigorous musical and academic curriculum at the school. The American Boychoir School, the only non-sectarian boys' choir school in the nation, was founded in Columbus, Ohio, in 1937, and has been located in Princeton, New Jersey, since 1950. Maintaining an active national and international touring schedule, the American Boychoir performs with world-class ensembles including the Boston Symphony Orchestra, Philadelphia Orchestra, and New York Philharmonic. The ensemble appears regularly as featured artists with James Levine at Tanglewood and has performed with such internationally renowned artists as soprano Jessye Norman, jazz musician Wynton Marsalis, pop diva Beyoncé, and at Carnegie Hall with Sir Paul McCartney. Often called upon for boy soloists, members of the American Boychoir have performed with the Baltimore Symphony Orchestra, the Berkshire Music Festival, and the Virginia Symphony Orchestra. The American Boychoir has recorded extensively on its own label, Albemarle Records; it has been heard on radio and television broadcasts and has more than forty-five commercial recordings to its credit. The programs offered by the American Boychoir School are made possible in part through a grant by the New Jersey State Council on the Arts/Department of State, a partner agency of the National Endowment for the Arts. Additional funding has been provided by the New Jersey Cultural Trust. The American Boychoir made its Boston Symphony Orchestra debut (as the Columbus Boychoir) in the American premiere of Britten's *War Requiem* under Erich Leinsdorf at Tanglewood in July 1963. Its first BSO appearances as The American Boychoir were in December 1990, in Tchaikovsky's *The Nutcracker*, which it also recorded with the orchestra. It has also sung with the BSO in Tchaikovsky's *Pique Dame*, Mahler's Symphony No. 3, Britten's *Spring Symphony*, Stravinsky's *Perséphone*, Mahler's Symphony No. 8, and, most recently, in July 2007, Mahler's Symphony No. 3. To read more about The American Boychoir, visit www.americanboychoir.org.

A native of Spain, Fernando Malvar-Ruiz was appointed Litton-Lodal Music Director of The American Boychoir in September 2004, after four years as its associate music director. Since then he has toured with the choir throughout the United States and Canada. He brings extensive experience in the field of choral music to The American Boychoir, having previously directed the Columbus (OH) Youth Choir, the Central Illinois Children's Chorus, and choirs in Spain and Hungary. He has also taught choral music at Parkland College, where he conducted the school's Chamber Singers. Also widely sought as a guest conductor, lecturer, and clinician, he served as an artistic director and guest conductor for the 2005 World Children's Choir Festival in Hong Kong and taught for many years in the music education program of the Kodály Institute at Capital University in Columbus, Ohio. He holds bachelor's degrees in piano performance and music theory from the Real Conservatorio Superior de Música in Madrid and a master's degree in choral conducting from Ohio State University.

The American Boychoir
Fernando Malvar-Ruiz, Music Director



Joon Sung Choe, S. Korea • Jackson Clarke, ME • Jonathan Clarke, NY •
Adam Cromwell, PA • Arnob Dam, NJ • Noah Daniecki, NJ • Oscar Frank, NJ •
David Gindra, NC • Gabriel Greenwood, NJ • Kent Griffith, NC • Justin Guidone, NY •
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Stu Rosner



Tanglewood Music Center Orchestra
(Mahler Symphony No. 3)

First Violins

Breana Bauman
Amy Galluzzo
Natalie Kress
Ruth Bacon
Mi Hee Park
Emma Sutton
Ellen Cockerham
Shuo Wang
Stephanie Bibbo
Fiona Kraege
Vieen Leung
Rochelle Nguyen
Myoung-Ji Jang
Sarah Silver
Susannah Foster

Second Violins

Kathryn Andersen
Micah Ringham
Christopher Lin-Brandt
Chang Lung Lin
Sun Jung Lee
Alex Shiozaki
Alexandra Early
Justine Lamb-Budge
Tema Watstein
Emily Herdeman Kelly
Alicia Enstrom
Joanna Grosshans
Rachel Sandman

Violas

Derek Mosloff
Adam Neeley
Xi Zhang
David Moss
Evan Buttemer
Anthony Parce
Jocelin Pan
Amy Mason
Ellen Gartner-Phillips
Kim Mai Nguyen
Esther Nahm
Matthew Davies
Allyson Goodman

Cellos

Agnes Kallay
Mikala Schmitz
Dahae Kim
Char Prescott
Rosanna Butterfield
Joshua Zajac
Marybeth Brown-Plambeck
Alexandra Thompson

Michael Dahlberg

Amber Docters van Leeuwen
Meredith McCook
Caleb van der Swaagh
Nataliya Pshenychna
Julia Biber

Basses

Allison Cook
Bebo Shiu
Ha Young Jung
Edwin Barker *
Charles Clements
Lee Philip
Gerald Torres
Blake Hinson

Flutes/Piccolos

Heather Zinninger
Martha Long
Jessica Anastasio
Benjamin Smolen

Oboes

Sarah Lewis
Amanda Hardy
Kari Kistler
Kristina Goettler

English Horn

Kristina Goettler

Clarinets

Emil Hudyyev
Daniel Goldman
Ryan Yuré
Georgiy Borisov

E-flat Clarinets

Christopher Pell
Georgiy Borisov

Bass Clarinet

Ryan Yuré

Bassoons

Luke Varland
Alexandra Berndt
Kathryn Brooks
Thomas DeWitt

Contrabassoon

Thomas DeWitt

Horns

Andrew Mee
Clark Matthews

Molly Norcross

Meghan Guegold
Kolio Plachkov
Matthew Bronstein
Jonathan Menkis *
Daniel Katzen #
Richard Sebring (asst.)*

Trumpets

Michael Dobrinski
Eli Maurer
Toby Penk
Ryan Beach

Posthorn

David Cohen

Trombone

Samuel Schlosser
Ross Holcombe
Douglas Rosenthal

Bass Trombone

Nozomi Kasano Flatt

Tuba

Landres Bryant

Timpani

Kyle Brightwell
Michael Roberts

Percussion

Joel Biedrzycki
Zachary Crystal
Takehiko Mochizuki
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Harp

Amanda Romano
Michael Maganuco

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Jodie Peterson
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Ronald and Karen Rettner Fellowship
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Samuel Rapaport, Jr. Family Foundation Fellowship

Viola

Evan Buttemer, Vancouver Island, BC, Canada
Luke B. Hancock Foundation Fellowship
Matthew Davies, Chilliwack, BC, Canada
Miriam H. and S. Sidney Stoneman Fellowship
Ellen Gartner-Phillips, Park Ridge, IL
James A. Macdonald Foundation Fellowship/Lori and Paul Deninger Fellowship
Allyson Goodman, Chelmsford, MA
Theodore Edson Parker Foundation Fellowship
Kerry Kavalo, Pittsburgh, PA
Helaine B. Allen Fellowship/Leo L. Beranek Fellowship
Amy Mason, Dearborn, MI
Atlantic Trust Company Fellowship, in honor of Edward H. Linde
Derek Mosloff, Thief River Falls, MN
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Dorothy and Charlie Jenkins Fellowship

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William F. and Juliana W. Thompson Fellowship
Marybeth Brown-Plambeck, San Francisco, CA
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Rosanna Butterfield, Vancouver, BC, Canada
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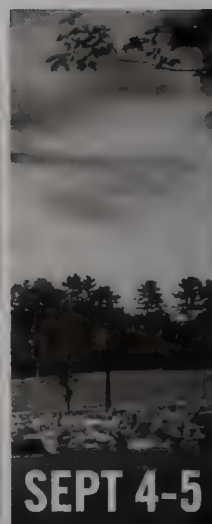
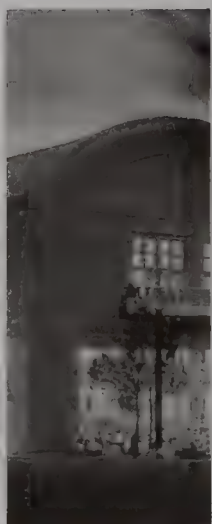
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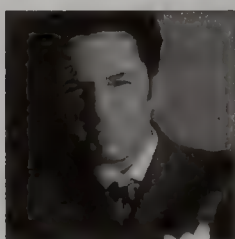
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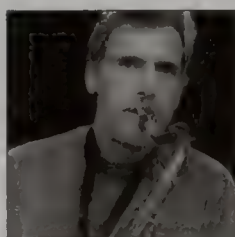
Kurt Elling

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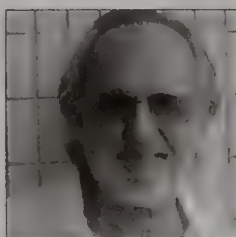
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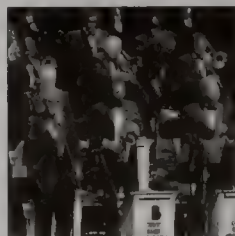
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KEITH LOCKHART, *Conductor*
JOHN WILLIAMS, *Laureate Conductor*

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For the benefit of the Boston Symphony Orchestra Pension Fund

KEITH LOCKHART CONDUCTING
with the TANGLEWOOD FESTIVAL CHORUS, John Oliver, Conductor

WILLIAMS	"Liberty Fanfare"
JACOBS/RAYE-BASS	"This Is My Country"
COPLAND	Two Dance Episodes from "Rodeo" Buckaroo Holiday—Hoedown
	"We the People," the theme song for "Visions of America—A Photo Symphony" Music by Roger Kellaway, lyrics by Alan and Marilyn Bergman, orchestration by Chris Walden RENESE KING, vocalist
WARD/BATES-MATHES	"America the Beautiful" Ms. KING

Established in 1903, the Boston Symphony Pension Institution is the oldest among the American symphony orchestras. In recent years the Pension Institution has paid \$3.3 million annually to nearly one hundred pensioners or their surviving spouses. Pension Institution income is derived from Pension Fund concerts and from Open Rehearsals at Symphony Hall and at Tanglewood. Contributions are also made each year by the Boston Symphony Orchestra, Inc. Representatives of the Players and the Corporation are members of the Pension Institution's Board of Directors.

BOYER/AHRENS

"The Dream Lives On: A Portrait of the
Kennedy Brothers"

ALEC BALDWIN, narrator

(commissioned for the Boston Pops 125th Anniversary
by Keith Lockhart and the Boston Pops Orchestra,
with generous support provided by Paul and
Catherine Braverman and Robert and Evelyn Doran)

Video by Susan Dangel and Dick Bartlett

{ I n t e r m i s s i o n }

Presenting
ARLO GUTHRIE

John Nardolillo, music director

Selections to be announced from the stage

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 A Note by Composer Peter Boyer About "The Dream Lives On"

In the fall of last year, I received the kind of phone call composers dream about. Keith Lockhart, with whom I'd never spoken, called me to discuss his conception of a new work for the Boston Pops, in tribute to John, Robert, and Edward Kennedy, and to offer me the commission to compose the music for this project. Of course, I immediately accepted. I have had a longstanding deep admiration for the Kennedy brothers. In early 2010, I began research for this project, including consulting many books and archival recordings, as well as visiting the Arlington National Cemetery. For me, this was a profoundly moving experience. At the gravesites of John and Robert Kennedy, some of their most famous words are carved into stone. Many of these words memorialized at Arlington are also included in this new work, so I felt a sense of great responsibility for the task.

For my text collaborator on this project, Keith recommended Lynn Ahrens, who shared my deep admiration for the Kennedys. Lynn's theatrical instincts and experience were invaluable in shaping the text. It was her conviction that no factual exposition was necessary, but simply brief context provided by a few poetic lines, with most of the words being those of the Kennedy brothers themselves.

For me, the most inspiring aspects of the Kennedy brothers' legacy are a commit-

ment to idealism and a sense of enduring optimism for our nation and for mankind. Thus the title of the work, *The Dream Lives On*, is taken from one of Ted Kennedy's last public speeches at the 2008 Democratic National Convention. Although he was valiantly struggling with brain cancer and overcoming great odds just to deliver that address, the optimism of his speech was remarkable; and that optimism, typical of the Kennedys, has set the tone for this work.

I would like to acknowledge how personally meaningful these performances are to me. As a composer, the superb recordings of the Boston Pops have influenced me over many years. Also, as a Rhode Island native, I grew up with a deep admiration for the musicians of this great orchestra. Performances I attended here at Symphony Hall some 20 years ago, as a college student and fledgling composer, were among my most formative musical experiences. It is, quite simply, as profound an honor as I can imagine for a composer, and words cannot express my gratitude at having been given this opportunity. I would like to thank Lynn Ahrens, Susan Dangel, Dennis Alves, the Pops staff, all the members of the Boston Pops Esplanade Orchestra, today's esteemed narrator Alec Baldwin, and especially Keith Lockhart. It has been my privilege to work with all of you on this special project.

The musical score bears the following inscription: "dedicated with profound respect to the memory of John F., Robert F., and Edward M. Kennedy."

PETER BOYER

Artists

Keith Lockhart



Keith Lockhart became the twentieth conductor of the Boston Pops in 1995, adding his artistic vision to the Pops tradition established by his predecessors John Williams and Arthur Fiedler. Mr. Lockhart has worked with a wide array of established artists from virtually every corner of the entertainment world, while also promoting programs that focus on talented young musicians from the Tanglewood Music Center, Boston Conservatory, and Berklee College of Music. During his fifteen-year tenure, he has conducted more than 1,200 Boston Pops concerts and introduced the innovative JazzFest and EdgeFest series, which feature the Pops performing with prominent jazz and indie artists. Mr. Lockhart has also introduced concert performances of full-length Broadway shows, including Rodgers and Hammerstein's *Carousel* and Stephen Sondheim's *A Little Night Music*, and the PopSearch and High School Sing-Off competitions. Under his leadership, the Boston Pops has commissioned several new works, including "The Dream Lives On: A Portrait of the Kennedy Brothers"—premiered in May 2010 in celebration of the Boston Pops 125th anniversary season—and dozens of new arrangements.

Keith Lockhart is loved by audiences far and wide for his inimitable style, expressed not only through his consummate music-making, but also by his unique ability to speak directly to the audience about the music to which he is so passionately committed. Mr. Lockhart and the Boston Pops have released four self-produced recordings—*Sleigh Ride*, *America*, *Oscar & Tony*, and, most recently, *The Red Sox Album*. They have also recorded eight albums with RCA Victor—*Runnin' Wild: The Boston Pops Play Glenn Miller*, *American Visions*, the Grammy-nominated *The Celtic Album*, *Holiday*

Pops, A Splash of Pops, Encore!, the Latin Grammy-nominated *The Latin Album*, and *My Favorite Things: A Richard Rodgers Celebration*. Keith Lockhart has made 67 television shows with the Boston Pops, including a recent concert featuring jazz trumpeter Chris Botti, and special guests Sting, John Mayer, and Steven Tyler, which was nationally broadcast on PBS in March 2009 and subsequently released on DVD, Blu-ray, and a Grammy-nominated CD. One of Mr. Lockhart's favorite events is the annual Boston Pops Fireworks Spectacular, broadcast nationally on CBS Television and watched by approximately 10 million viewers each year. He has also led many Holiday Pops telecasts, as well as 38 new programs for PBS's *Evening at Pops* (1970-2004). He has led the Boston Pops on 33 national tours, as well as performances at Carnegie Hall and Radio City Music Hall, and brought the music of "America's Orchestra" overseas in four tours of Japan and Korea. Mr. Lockhart has led the Boston Pops in the national anthem for numerous major sports events.

Born in Poughkeepsie, N.Y., Keith Lockhart began his musical studies with piano lessons at the age of seven. He holds degrees from Furman University in Greenville, S.C., and Carnegie-Mellon University in Pittsburgh, and has previously served as associate conductor of both the Cincinnati Symphony and Cincinnati Pops orchestras. In addition to guest conducting appearances in the United States and abroad, Mr. Lockhart is Artistic Advisor and Principal Conductor of the Brevard Music Center in North Carolina and Music Director Emeritus of the Utah Symphony. As music director of that orchestra from 1998 to 2009, he led a performance at the 2002 Olympic Games. Visit keithlockhart.com for further information.

Renese King

Since her "debut" solo performance of the Lord's Prayer at the age of two, accompanied by the percussive clanking and hissing of ancient heating ducts in a basement church school room, Renese King has brought her array of musical talents from spiritual and gospel singing at the church podium to timpani playing on the Carnegie Hall stage. Recognized regionally as a talented instrumentalist, choral director, and arranger, she has appeared throughout the east coast and internationally as an accompanist, vocalist, and percussionist with a number of Massachusetts-based choral and orchestral ensembles. But it is her soulful and moving voice that has piqued growing national attention. Appearing alongside noted personalities such as Amy Grant, Vince Gill, Rockapella, New York Voices, and Peter Jennings, Ms. King has made featured and guest solo appearances in several concerts, national television broadcasts, a national

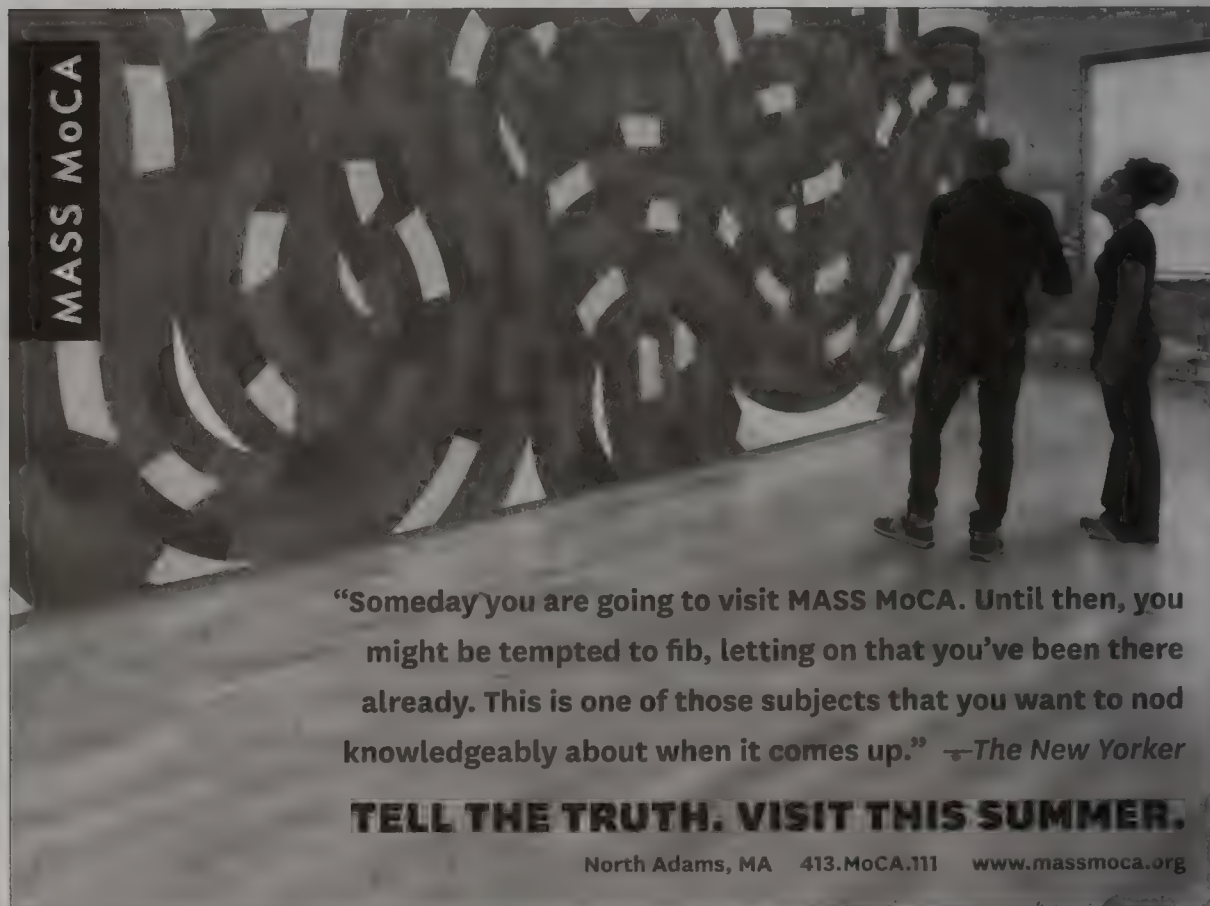
tour, and a CD release with the Boston Pops Orchestra and the Tanglewood Festival Chorus. She has been featured in her own arrangements for gospel chorus, orchestra, and voice with the Boston Pops, Jennifer Holliday, Utah Symphony, Melrose Symphony, Thayer Symphony, Merrimack Philharmonic, New England Orchestra, Berklee College of Music's Reverence Gospel Ensemble, New England Conservatory's Millennium Choir, and many other ensembles in the New England area. Her voice is featured on the soundtrack of award-winning director Stanley Nelson's documentary film *Freedom Riders*, scheduled to air on the PBS series *American Experience* in 2011. Renese King holds a position in student affairs at Berklee College of Music, is director of the Re-Union Choir, associate director of Music at Boston's historic Union United Methodist Church, and choral director at the Waymark Seventh Day Adventist Church. She is committed to the unifying and uplifting message at the heart of gospel music.



Alec Baldwin



Born April 3, 1958, Alec Baldwin grew up in Massapequa, Long Island, where his father was a high school teacher and his mother raised six children, including his sisters, Beth and Jane. Alec is the eldest of the actor-brothers Daniel, William, and Stephen Baldwin. Having attended George Washington University and planning on law school, he auditioned for the New York University Undergraduate Drama Program on a dare. He was accepted, and in 1979 began his professional training. Since being cast in NBC's daytime TV series *The Doctors* in 1980, he has worked ever since as a professional actor, always attempting to balance his love of communicating with an audience with the demands of a motion picture and television career. On Broadway he appeared in the 2006 revival of Joe Orton's *Entertaining Mr. Sloane* at the Roundabout Theatre Company, where he previously appeared in the 2004 revival of Hecht and MacArthur's *The Twentieth Century*. He was nominated for a Tony Award for the 1992 revival of Tennessee Williams's *A Streetcar Named Desire*, was nominated for an Emmy Award and a Golden Globe Award for the television movie of that same production; won an Obie Award for the 1991 off-Broadway production of Craig Lucas's *Prelude to a Kiss*, and a Theatre World Award in 1986 for Joe Orton's *Loot* on Broadway. Other stage credits include Caryl Churchill's *Serious Money* on Broadway, David Mamet's *Life in the Theatre* (directed by the late AJ Antoon) at the Williamstown Theatre Festival, and Ira Lewis's *Gross Points* at the Bay Street Theatre in Sag Harbor, New York. His many films include *Beetlejuice*, *Miami Blues*, *The Hunt for Red October*, *Malice*, *The Shadow*, *Glengarry Glen Ross*, *Heaven's Prisoners*, *Ghosts of Mississippi*, *The Edge*, *The Cat in the Hat*, *The Aviator*, *The Departed*, *Running with Scissors*, *The Good Shepherd*, and *It's Complicated*. He received the National Board of Review Award for Best Supporting



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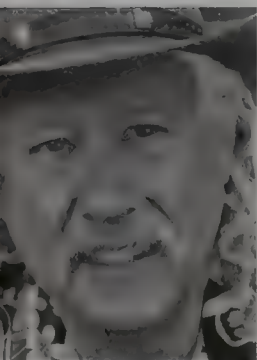
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Actor and an Oscar nomination for 2003's *The Cooler*. On television he currently stars in NBC's Emmy-winning comedy series, *30 Rock*, for which he has received several Golden Globe, SAG, and Television Critics Association awards as Best Actor in a comedy. Alec Baldwin has starred on CBS's *Knot's Landing* and numerous other TV shows, including *Dress Grey* (NBC miniseries), *Nuremberg: Infamy on Trial* (TNT), and countless appearances on *Saturday Night Live*. His production company, El Dorado Pictures, has produced such films as *The Confession* (Showtime), which won the Writer's Guild Award for Best original screenplay, and David Mamet's *State and Main*. He supports various causes related to public policy, including environmentalism, the government's support of the arts, campaign finance reform, animal rights, and gun control. He serves on the board of directors of the East Hampton Daycare Center, People For the American Way, and NYU Tisch School of the Arts Dean's Council. He is on the advisory board of the NYU/Brennan Center for Justice and the Carol M. Baldwin Breast Cancer Research Fund, and supports People for the Ethical Treatment of Animals (PETA) and the Performing Animal Welfare Society (PAWS). His book, *A Promise to Ourselves*, was published by St. Martin's Press in 2008.

Arlo Guthrie

Folk music icon Arlo Guthrie is a legendary artist who shares timeless stories and unforgettable classic songs as he carries on the Guthrie Family legacy. Both a singer-



songwriter and social commentator, he left the major record label system in 1983 and launched own label, Rising Son Records. Currently operated by his two daughters Annie and Cathy Guthrie, Rising Son debuted with the release of Arlo's *Someday* (1986) and houses Arlo's complete catalogue as well as albums by Pete Seeger & Arlo Guthrie, Sarah Lee Guthrie & Johnny Irion, Abe Guthrie and his band Xavier, Folk Uke (Cathy Guthrie and Amy Nelson, daughter of Willie Nelson), plus the soundtrack to *Woody Guthrie Hard Travelin'* and a tribute CD to the influential banjo player Derroll Adams. *In Times Like These* (2007) features Arlo alongside the University of Kentucky Symphony Orchestra and marks the culmination of his work with 27 different symphony

orchestras and more than 40 live concerts. His 1998 guest appearance with Keith Lockhart and the Boston Pops at Symphony Hall was recorded for PBS's *Evening at Pops*, and his 2001 performance at the Pops' Fourth of July concert on the Esplanade aired on A&E. In celebration of the 40th anniversary of Woodstock, Rising Son released *Arlo Guthrie: Tales of '69* on August 18, 2009. Recorded just prior to Woodstock, the recently discovered lost tape highlights Arlo live in concert in Long Island, New York. When not at home in Washington, Massachusetts, Arlo tours the world. "Guthrie Family Rides Again" marks the second North American tour featuring Arlo on stage with his children and grandkids; in 2006 they traveled together in the "Guthrie Family Legacy Tour." In 2005, as part of a Guthrie Foundation-sponsored tour, the family rode the Amtrak City of New Orleans train from Chicago to New Orleans, stopping along the way to perform benefit concerts, raising more than \$140,000 in cash and garnering hundreds of replacement instruments for musicians suffering in the aftermath of Hurricane Katrina. In 1991 he purchased the old Trinity Church near Stockbridge, Massachusetts, which is now home to The Guthrie Center, named for his parents, and The Guthrie Foundation. The Guthrie Center is a not-for-profit interfaith church foundation dedicated to providing a wide range of local and international services. The Guthrie Foundation is a separate not-for-profit educational organization that addresses issues such as the environment, health care, cultural preservation, and educational exchange. The current "Guthrie Family Rides Again" features three generations of Guthries including Arlo's son Abe, daughters

Cathy, Annie, and Sarah Lee Guthrie, and Sarah Lee's musical partner and husband Johnny Irion. The youngest generation of Guthrie kids join in on select songs. Along with Arlo's standards, the concerts spotlight a selection of unpublished Woody Guthrie lyrics recently put to music by such distinguished artists as Billy Bragg, Wilco, Eliza Gilkyson, Janis Ian, Wenzel, The Klezmatics, and others. The Guthrie Family was featured in the November 2007 issue of *Vanity Fair* as part of the "Music Portfolio Series on Folk Legends," a series featuring leaders in different musical genres.

Lynn Ahrens



Lyricist, librettist, and author Lynn Ahrens has received Broadway's "triple crown"—Tony Award, Drama Desk Award, and Outer Critics Circle Award—plus two Grammy nominations, for the score of *Ragtime*. Other Broadway credits include book and lyrics for *Once On This Island* (two Tony nominations for Best Book and Score, London's Olivier Award, Best Musical); *Seussical* (Grammy nomination, one of the most performed shows in America); *A Christmas Carol* (ten years at Madison Square Garden, music by Alan Menken); lyrics for *My Favorite Year* (Lincoln Center Theater); and special material for *Chita Rivera: The Dancer's Life*. Lynn was most recently represented on Broadway with the 2009 revival of *Ragtime*. Other Lincoln Center Theater and off-Broadway credits include book and lyrics for *The Glorious Ones* (two Drama Desk nominations) and *Dessa Rose*, lyrics for *A Man of No Importance* (Outer Critics Circle Award, Best Musical) and *Lucky Stiff*. For her work in film, Lynn received two Academy Award nominations and two Golden Globe nominations for the score of Twentieth Century Fox's animated feature film *Anastasia*. She wrote lyrics for the feature film *Camp* (IFC Films), the recent documentary *After the Storm*, and others. For television, she is a

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mainstay songwriter/singer for the renowned animated series *Schoolhouse Rock*, and wrote the musical teleplay for *A Christmas Carol* (Hallmark Entertainment/NBC). For her work as a writer and producer, she has received the Emmy Award and four Emmy nominations. Her songs have been recorded or performed by Aretha Franklin, Aaliyah, Johnny Mathis, Richard Marx and Donna Lewis, Renée Fleming and Bryn Terfel, Donny Osmond, Deana Carter, Audra McDonald, and many others. Her short stories and essays have appeared nationally and have been nominated for Best American Essays and the Pushcart Anthology. Lynn Ahrens serves on the Dramatists Guild Council of America and co-chairs the Dramatists Guild Fellows Program for Emerging Writers. Last year marked her twenty-sixth year of collaboration with composer Stephen Flaherty. Visit ahrensandflaherty.com for further information.

Peter Boyer



Peter Boyer has emerged in recent years as one of the most frequently performed American orchestral composers of his generation. His orchestral works have received nearly 250 public performances, by more than 80 orchestras. He has conducted recordings of his music with the London Symphony Orchestra and the Philharmonia. His works have received national broadcasts in the U.S. and abroad. He has received seven national awards for his work, including two BMI Awards for young composers, the First Music Carnegie Hall commission, and the Lancaster Symphony Composer's Award. Orchestras that have performed Boyer's music include the Dallas Symphony, Nashville Symphony, Pacific Symphony, Phoenix Symphony, Brooklyn Philharmonic, Buffalo Philharmonic, Kansas City Symphony, Virginia Symphony, Hartford Symphony, and dozens of others. Boyer was commissioned by the Boston Pops Orchestra and conductor Keith Lockhart to compose a work celebrating the legacy of the Kennedy brothers. Mr. Lockhart and the BPO give the premiere performances of *The Dream Lives On: A Portrait of the Kennedy Brothers* in May 2010 at Symphony Hall. Conductor Miguel Harth-Bedoya has appointed Boyer as the 2010-11 Composer-in-Residence for the Fort Worth Symphony Orchestra. Boyer's major work *Ellis Island: The Dream of America* for actors and orchestra, which celebrates the historic American immigrant experience, has been his most successful composition to date. Premiered in 2002, the work has received over 100 live performances, making it one of the most-performed large-scale orchestral works of the last decade. Boyer's recording

"This Week at Tanglewood"

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of this work was released by Naxos in its American Classics Series in 2005, and was nominated for a Grammy Award for Best Classical Contemporary Composition. In addition to his work for the concert hall, Boyer is active in the film and television music industry. He has contributed orchestral arrangements to a number of major film scores, including *Star Trek*, the Oscar-winning *Up*, *Mission: Impossible III*, and *Speed Racer* (all for composer Michael Giacchino); twice arranged music for the Academy Awards, including the 2009 telecast; and composed music for The History Channel. Born in Providence, Rhode Island, in 1970, Peter Boyer holds a bachelor's degree from Rhode Island College, and his master's and doctorate from The Hartt School of the University of Hartford. He later studied privately with composer John Corigliano in New York, and moved to Los Angeles to study film and TV scoring at USC, where his teachers included Elmer Bernstein. Boyer has taught since 1996 at Claremont Graduate University, where he holds the Helen M. Smith Chair in Music and the rank of full professor.

To read about John Oliver and the Tanglewood Festival Chorus, see pages 28-30.

Tanglewood Festival Chorus

John Oliver, Conductor

(Boston Pops Orchestra concert, July 18, 2010)

The Tanglewood Festival Chorus celebrates its 40th anniversary this summer. In the following list, # denotes membership of 25-34 years, * denotes membership of 35-39 years, and § denotes membership of 40 years.

Sopranos

Joy Emerson Brewer • Anna S. Choi • Christine Pacheco Duquette # •
Bonnie Gleason • Anna Oppenheimer Jesus • Carrie Kenney • Alison E. LaGarry •
Barbara Abramoff Levy * • Jaylyn Olivo • Laura C. Sanscartier • Joan P. Sherman § •
Stephanie Steele • Dana R. Sullivan • Alison Zangari

Mezzo-Sopranos

Virginia Bailey • Lauren A. Boice • Abbe Dalton Clark • Diane Droste • Paula Folkman # •
Debra Swartz Foote • Irene Gilbride # • Betty Jenkins • Gale Livingston # •
Katherine Mallin • Louise-Marie Mennier • Julie Steinhilber # • Michele C. Truhe •
Cindy M. Vredeveld • Christina Lillian Wallace

Tenors

Stephen Chrzan • Tom Dinger • Ron Efromson • Keith Erskine • J. Stephen Groff # •
James R. Kauffman # • Lance Levine • Ronald Lloyd • Henry Lussier * • Glen Matheson •
David Norris # • Dwight E. Porter # • Peter Pulsifer • Sean Santry • Peter L. Smith

Basses

Thomas Anderson • Michel Epszstein • David M. Kilroy • Will Koffel •
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Mark B. Rulison, Chorus Manager

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KEITH LOCKHART

Conductor

*Julian and Eunice Cohen
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Laureate Conductor

First Violins

Tamara Smirnova

*Beraneck Chair,
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Nicole Monahan *

Sheila Fiekowsky *

Second Violins

Vyacheslav Uritsky

Jason Horowitz *

Victor Romanul *

Ronald Knudsen

Ronan Lefkowitz

Catherine French *

Nancy Bracken *

Aza Raykhtsaum *

James Cooke *

Julianne Lee *

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Bonnie Bewick *

Violas

Cathy Basrak

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Cellos

Sato Knudsen

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Mihail Jojatu

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Basses

Lawrence Wolfe

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Elizabeth Ostling

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English Horn

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Clarinets

Thomas Martin

Michael Wayne

Bass Clarinet

Craig Nordstrom

Bassoons

Richard Ranti

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Contrabassoon

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* Participating in a system
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Walter H. Scott





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Music of Richard Strauss and Johann Strauss II

"This Week at Tanglewood"

Once again this summer, Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7:15-7:45pm for "This Week at Tanglewood" hosted by Martin Bookspan, a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. This week's guests, on Friday, July 23, are cellist Lynn Harrell and BSO principal violist Steven Ansell, who are the soloists in Sunday afternoon's BSO performance of Richard Strauss's *Don Quixote*; and a Fellow of the Tanglewood Music Center. The series continues through Friday, August 27, the final weekend of the BSO's 2010 Tanglewood season.

Saturday-Morning Open Rehearsal Speakers

July 10, 17, 24; August 21—Robert Kirzinger, BSO Assistant Director of Program Publications

July 31; August 14—Jan Swafford of The Boston Conservatory

August 7, 28—Elizabeth Seitz of The Boston Conservatory

Koussevitzky Shed video projections provided by Myriad Productions,
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Prelude Concert
Friday, July 23, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

THE BOSTON CELLO QUARTET

BLAISE DÉJARDIN, cello
ADAM ESBENSEN, cello
MIHAIL JOJATU, cello
ALEXANDRE LECARME, cello

MOZART (arr. Douglas B. Moore)	Overture to "The Marriage of Figaro"
ALBINONI (arr. W. Thomas-Mifune)	Adagio
SCHUBERT (arr. Douglas B. Moore)	"Marche militaire" No. 1 in D, D.733 (Opus 51, No. 1)
MOZART (arr. Valter Dešpalj)	Sonata in D, K.381 Allegro; Andante; Allegro molto
ROSSINI (arr. Douglas B. Moore)	Overture to "The Barber of Seville"
FITZENHAGEN	"Konzertwalzer," Opus 31
PIAZZOLLA (arr. Blaise Déjardin)	"La muerte del angel"
DÉJARDIN	"Variations on a New World"



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BRIEF NOTES ON THE PROGRAM

 This is a lot of cellos without a buffer, but don't be afraid. Cellists are generally sensitive, caring, warm souls, passionate when needed, supportive, and generous. And they know how to have fun, which is what this all-cello program is all about.

It's not uncommon to find string quartets, chamber brass ensembles, and other standard types of groups forming from within the ranks of an orchestra, and so it is with cellists. Although the cello ensemble is far from being a "standard" type in terms of compositional genre (unlike, say, the string quartet, piano trio, or wind quintet), the tradition of such an ensemble is actually an established one, particularly within European orchestras. Like-instrument ensembles face a number of challenges, but the cello has such a broad range, both in pitch and timbre, that it has an advantage over many other instruments. The pitch compass covers more than the entire bass-to-soprano vocal range, and if we have a bowed cello playing high and a pizzicato (plucked) cello playing low, it's nearly as different as a flute and a piano. In forming an ensemble to play arrangements of standard repertoire, such as the Mozart and Rossini opera overtures on this program, these cellists have a chance to play the big tunes usually assigned to violins, flutes, and oboes. The arrangements here, all of fairly recent vintage, are (perhaps not surprisingly) by cellists—the German Werner Thomas-Mifune (for "Albinoni"—see below), the Iowa native Douglas B. Moore (who teaches just north of here at Williams College—for the Mozart overture and Schubert), the Croatian Valter Dešpalj (Mozart sonata), and the French BSO cellist Blaise Déjardin.

Blaise Déjardin, Adam Esbensen, Mihail Jojatu, and Alexandre Lecarme began discussing the formation of a cello ensemble last year, beginning first with the quartet idea but remaining open to the possibility of expanding the group, should other colleagues heed the call. Having joined the BSO in 2008-09, Déjardin approached the other players about starting the group in his second season with the orchestra. He relates, "What is interesting about the repertoire for cello quartet is that it is mostly created by cellists who just want to play with one another. We have the chance to play the string instrument that has the biggest range, and if some of the cello quartet parts look just like regular cello parts, the player who has the first part usually has to play like a violin—one more reason for us to rotate our seating so we all have a fair share of the hard work." Theresa Borsodi, a colleague and frequent extra player in the BSO, was helpful in providing the quartet with sheet music and suggestions. The group will continue performing together as a quartet beyond the present concert: the repertoire (mostly arrangements, but many originals as well) is surprisingly large and warrants further exploration. The program this evening suggests a cross-section of that repertoire, with old, new, borrowed, and one slightly blue piece (Piazzolla) giving us a broad glimpse of the entertainment potential of this ensemble.

Several of these pieces will be immediately recognizable, of course: the Overture to *The Marriage of Figaro* (1786) and Rossini's Overture to *The Barber of Seville* (1816) are the most famous. Albinoni's Adagio in G minor, a beautifully plangent and remarkably familiar melody, ironically has little to do with its supposed author. The Venetian Tomaso Albinoni (1671-1751) was a successful Baroque composer, but the Adagio, originally purported to be based on Albinoni's music, was apparently the work of the Italian musicologist Remo Giazotto (1910-1998), who had published the piece as an arrangement of a fragment from an Albinoni sonata.

Franz Schubert wrote a number of characteristic marches—militaire, caractéristique, and héroïque—for piano duet over the course of his life, illustrating the social origin—family or friends—of a lot of his chamber music. The three Marches militaires, D.733 (Opus 51), were written in about 1818. This March is the first of the group, in D major. Mozart's three-movement Sonata in D, K.381, written in Vienna in 1783, was also originally for two pianos; Valter Dešpalj made this arrangement in 1991.

Wilhelm Fitzenhagen (1848-1890) was a cellist and composer born in Seesen, near Hannover in north central Germany. By age twenty-two he had moved to Moscow as professor of the Imperial Conservatory, where he made his reputation. He became friendly with Tchaikovsky, who wrote his *Variations on a Rococo Theme* for Fitzenhagen (who later heavily edited and bastardized the piece, to Tchaikovsky's chagrin). He was a prolific composer and arranger. His *Konzertwalzer*, Opus 31, is a seven-minute chain of waltzes in the Strauss family vein, with plenty of intricate countermelody to keep the accompanying cellists busy under the flowing line of the leader.

BSO cellist Blaise Déjardin (b.1984) has added to the repertoire with his arrangement of Piazzolla's well-known *La muerte del angel* ("The death of the angel") and his *Variations on a New World*. Piazzolla (1921-1992), the great Argentine composer and bandoneón master, studied with Boulanger in Paris and melded modern classical and jazz sensibilities with the traditional tango. His *La muerte del angel* is a fast, perpetual-motion romp in the form of a fugue-tango. Déjardin wrote *Variations on a New World* in winter 2005, premiering it with friends in a studio concert of his teacher Philippe Muller at the Conservatoire National Supérieur de Paris the following April. The title refers to a famous Czech symphony written partly in Iowa in 1893.

ROBERT KIRZINGER

Composer/annotator Robert Kirzinger is Assistant Director of Program Publications of the Boston Symphony Orchestra.

Artists

Born in Strasbourg, France, in 1984, **Blaise Déjardin** joined the Boston Symphony Orchestra cello section at the start of the 2008-09 season. He holds a first prize in cello with highest honors from the Conservatoire National Supérieur de Musique of Paris, as well as master of music and graduate diplomas from the New England Conservatory in Boston. His main teachers were Philippe Muller, Laurence Lesser, and Bernard Greenhouse. Mr. Déjardin is the recipient of awards and scholarships funded by the Gregor Piatigorsky Fund, the Fulbright Foundation, the Singer-Polignac Foundation, and the CulturesFrance Foundation. First-prize winner at the Maurice Gendron International Cello Competition in France, he also became the youngest prizewinner at the 6th Adam International Cello Competition in New Zealand. As a soloist, he performed with the Christchurch Symphony Orchestra, the Kuopio Symphony Orchestra, the French Camerata, and various other ensembles. His performances were broadcast on such radio stations as France-Musique, YLE, Radio New Zealand, and VPR. An active performer of new music, Blaise Déjardin gave the U.S. premiere of French composer Edith Canat de Chizy's *Les Formes du vent* for cello solo in 2008. A passionate chamber musician, he has performed in many festivals in France and was invited to participate for two summers at the Steans Institute of the Ravinia Festival in Chicago. From 2001 to 2004, Blaise Déjardin was a member of the European Union Youth Orchestra and the Gustav Mahler Jugendorchester. He is also a founding member of the chamber orchestra A Far Cry.

Cellist **Adam Esbensen** joined the Boston Symphony Orchestra in September 2008, after five years with the Oregon Symphony. He began his studies at the Cleveland Institute of Music, where he studied with Stephen Geber; he earned his master of music degree and a performance award from the Mannes College of Music. During his two years in New York City, Mr. Esbensen studied with Timothy Eddy and performed around the state as part of the Mozart and Chopin festivals. In 2001 he joined the cello section of the Louisville Orchestra, where he played for two years before moving back

to his home state of Oregon. While living in Portland, he took an interest in new music as a member of the Fear No Music ensemble and at the Ernest Bloch Composer's Symposium. Mr. Esbensen spent summers at festivals in Taos, Vail, Spoleto (Italy), Bellingham, and San Luis Obispo. Other teachers and influences include Hamilton Cheifetz, John Kadz, and Pamela Frame.

Romanian-born cellist **Mihail Jojatu** joined the Boston Symphony Orchestra in 2001 and became fourth chair of the orchestra's cello section at the start of the 2003-04 season. Mr. Jojatu studied at the Bucharest Academy of Music before coming to the United States in 1996. He then attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman, and worked privately with Bernard Greenhouse of the Beaux Arts Trio. Through Boston University, he also studied with BSO principal cellist Jules Eskin. Mr. Jojatu has collaborated with such prestigious artists as Gil Shaham, Sarah Chang, Peter Serkin, Glenn Dicterow, members of the Juilliard and Muir string quartets, and Seiji Ozawa, who asked him to substitute for Mstislav Rostropovich in rehearsing the Dvořák Cello Concerto with the Tanglewood Music Center Orchestra. A winner of the concerto competition at Boston University School for the Arts (subsequently appearing as soloist with Keith Lockhart and the Boston Pops Orchestra), he also won first prize in the Aria Concerto Competition at the Boston Conservatory and was awarded the Carl Zeise Memorial Prize in his second year as a Tanglewood Music Center Fellow. He has performed as guest soloist with the Radio Symphony Orchestra of Bucharest and has won numerous awards in Romania for solo and chamber music performance. Recent performances have included Shostakovich's Cello Concerto No. 1 with the Berkshire Symphony and Longwood Symphony, and the Dvořák concerto with the Radio Symphony Orchestra of Bucharest. Mihail Jojatu is also a member of the Triptych String Trio, which recently released its first compact disc.

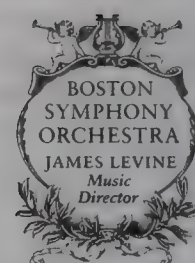
Cellist **Alexandre Lecarme** joined the Boston Symphony Orchestra in September 2008. A native of Grasse, France, Mr. Lecarme graduated with the Premier Prix de Violoncelle from the Conservatoire National Supérieur de Musique de Paris in 1997. He moved to Boston at the invitation of Roman Totenberg, obtaining an Artist Diploma and master of music degree from Boston University as a recipient of the Saul B. and Naomi R. Cohen Foundation Grant and a Dean's Scholarship. His principal teachers included Jean-Marie Gamard in Paris, David Soyer, Andrés Díaz, Michael Reynolds, and George Neikrug. Mr. Lecarme is an avid chamber musician. As a founding member of the Tancrède Trio, he has performed extensively in the United States and Europe. Highlights have included concerts at Opéra de Nice, at the Salle Olivier Messiaen in Grenoble, France, and at Shermetiev Palace in St. Petersburg for the 300th anniversary of that city. He has collaborated with such artists as Roman Totenberg, Seymour Lipkin, and members of the Tokyo String Quartet, and has participated at the Pablo Casals, Domaine Forget, Kneisel Hall, and Norfolk chamber music festivals. In 2007, while a Fellow of the Tanglewood Music Center, he was principal cello of the TMC Orchestra for Verdi's *Don Carlo* under James Levine. Mr. Lecarme has released three CDs for Hammond GMAC Performing Arts, including works by Bach, Debussy, Schubert, Beethoven, and, most recently, cello sonatas of Rachmaninoff and Franck. The Saul B. and Naomi R. Cohen Foundation has generously loaned Mr. Lecarme a cello by JB Vuillaume.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

 **2010
Tanglewood**

Boston Symphony Orchestra
129th season, 2009–2010



Friday, July 23, 8:30pm

JOHANNES DEBUS CONDUCTING

LISETTE OROPESA, soprano (Konstanze)
ASHLEY EMERSON, soprano (Blonde)
ERIC CUTLER, tenor (Belmonte)
ANTHONY STEVENSON, tenor (Pedrillo)
MORRIS ROBINSON, bass (Osmin)
WILL LEBOW, narrator
Chorus of **TANGLEWOOD MUSIC CENTER VOCAL FELLOWS**

MOZART

"Die Entführung aus dem Serail" ("The Abduction from the Seraglio"),

Singspiel in three acts, K.384

Concert performance, sung in German with English supertitles
Narration and supertitles by Simon Butteriss, originally commissioned by the Orchestra of the Age of Enlightenment

There will be a 20-minute intermission after Act II. Duration of acts I and II together is about 85 minutes; following intermission, Act III is about 30 minutes. The concert will finish at approximately 10:45.

A synopsis of the plot begins on page 8.

William Mercer



WOLFGANG AMADÈ MOZART

"Die Entführung aus dem Serail" ("The Abduction from the Seraglio"),

Singspiel in three acts, K.384

Libretto by Christoph Friedrich Bretzner with adaptations by Gottlieb Stephanie

Principal characters in order of singing:

Konstanze, a Spanish lady, Belmonte's betrothed LISETTE OROPESA, soprano

Blonde, Konstanze's English maid ASHLEY EMERSON, soprano

Belmonte, a Spanish nobleman ERIC CUTLER, tenor

Pedrillo, servant of Belmonte, now supervisor of ANTHONY STEVENSON, tenor

Pasha Selim's gardens

Osmin, overseer of Pasha Selim's country house MORRIS ROBINSON, bass

Narrator WILL LEBOW

Turkish soldiers, guards, Turkish women

..... TANGLEWOOD MUSIC CENTER VOCAL FELLOWS

Julian Kuerti, assistant conductor

Tanya Blaich, rehearsal pianist/vocal coach

Howard Watkins, chorus preparation

Brett Hodgdon, chorus rehearsal pianist

SuperTitle System courtesy of DIGITAL TECH SERVICES, LLC, Portsmouth, VA

David Latham, supertitles technician

John Geller, supertitles caller



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"Die Entführung aus dem Serail"

SYNOPSIS OF SCENES

The setting is the country palace of Pasha Selim, on the Mediterranean coast in an unidentified part of the Turkish Empire in the eighteenth century.

ACT I

Outside Pasha Selim's palace

ACT II

Pasha Selim's garden

Intermission

ACT III

Scene 1: Courtyard of Pasha Selim's palace

Scene 2: A square outside the palace

SYNOPSIS OF THE PLOT

[Please note that when *The Abduction from the Seraglio* is performed in the opera house, the role of Pasha Selim is a speaking role. In tonight's concert performance by the Boston Symphony Orchestra, the role is subsumed into the spoken narration being used this evening.]

Pasha Selim has bought three Europeans taken prisoner by pirates: Konstanze, a young Spanish lady; Blonde, her English maid; and Pedrillo, who is the servant of Konstanze's fiancé, Belmonte, and is in love with Blonde. Belmonte has traced the trio to the Pasha's seaside palace, where Konstanze has become her new master's favorite and Pedrillo his gardener. The Pasha has given Blonde to Osmin, his palace overseer.

ACT I

When Belmonte approaches the palace gate, looking for a way to rescue his fiancée and her companions, he encounters Osmin, who is polite but aloof ("Wer ein Liebchen hat gefunden") until Belmonte mentions Osmin's rival, Pedrillo. Osmin drives Belmonte away and then rails at Pedrillo, who has come in hopes of making peace with him. After Osmin has left, Belmonte returns, and Pedrillo tells him that the Pasha loves Konstanze but will not force himself on her. Pedrillo will try to arrange a meeting between Konstanze and Belmonte and an escape by boat with Blonde, if they can get past Osmin. Belmonte yearns for Konstanze ("O wie ängstlich, o wie feurig"), who soon appears with Pasha Selim. When the Pasha asks her why she is still depressed even though he loves her, Konstanze explains that she cannot forget her lost fiancé ("Ach ich liebte, war so glücklich"). After she has left, Pedrillo introduces Belmonte to the Pasha as a promising young architect. Selim welcomes him, and they arrange to meet the next day. Osmin, however, has other ideas and bars the way when Belmonte and Pedrillo try to enter the palace. Finally, the two force their way past him and go inside.

ACT II

In the palace garden, Blonde explains to Osmin how a European woman should be treated ("Durch Zärtlichkeit und Schmeicheln"). Konstanze finds Blonde and complains of her sad lot ("Traurigkeit ward mir zum Lose"). Her mood does not improve when the Pasha again asks her to marry him. She refuses and tells him that she

prefers torture, even death, to betraying her fiancé ("Martern aller Arten"). When they have gone, Blonde and Pedrillo come into the garden, discussing their plan of escape: they will get Osmin drunk, and all four lovers will leave on Belmonte's ship. Even though Osmin's religion forbids him to drink wine, Pedrillo has no difficulty in making him drunk. The fat man stumbles away with the bottle, leaving the coast clear for the two couples to meet (Quartet: "Ach Belmonte! Ach mein Leben!").

Act III

Just before midnight, Belmonte looks forward to reuniting with his love ("Ich baue ganz auf deine Stärke"). Pedrillo places a ladder against the ladies' window and sings a serenade, their signal for escape. His singing wakes Osmin, who is not too hung over to realize what is going on ("Ha, wie will ich triumphieren"). The four are detained, and Belmonte and Konstanze lament their situation while affirming their love for each other (Duet: "Welch ein Geschick!").

When brought before the angry Pasha, Belmonte tries to pacify him by suggesting he collect a handsome ransom from his wealthy family, the Lostados. At the mention of this name, the Pasha realizes that Belmonte is the son of an old enemy, the man who exiled him from his own country. He decides to repay evil with good, freeing Konstanze and Belmonte, and even Blonde and Pedrillo. The grateful

lovers praise their benefactor as they prepare to set sail (Ensemble: "Nie werd ich deine Huld verkennen").

Synopsis courtesy of the METROPOLITAN OPERA



Gottlieb Stephanie, director of the National Singspiel and commissioner of "The Abduction from the Seraglio"

Talks & Walks

Thursdays, July 8–August 26

Talks and Walks is a series of informal conversations, presented by guest artists and members of the BSO family, moderated by assistant artistic administrator Benjamin Schwartz. Bring along a picnic lunch and join us in the Tent Club on Thursday afternoons for lively and informative discussions. Beverages and dessert will be available for purchase.

Phone: 413-637-5393

Noon	Tent Club opens
1pm	Talk begins
1:45pm	Guided walks, led by Boston Symphony Association of Volunteers Tour Guides

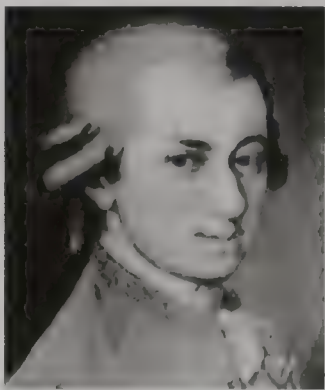
NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791)

"Die Entführung aus dem Serail," K.384

First performance of the opera: July 16, 1782, Burgtheater, Vienna. A previous complete performance by the Boston Symphony Orchestra was given on July 12, 1969, at Tanglewood, Erich Leinsdorf conducting, with Beverly Sills (Konstanze), Anne Elgar (Blonde), George Shirley (Belmonte), Jerold Siena (Pedrillo), Raymond Michalski (Osmin), and Mac Morgan (Narrator). Choral preparation was by Charles Wilson assisted by John Oliver; the narration used was by Andrew Raeburn, who also provided stage direction. The overture alone has been performed on numerous occasions by the BSO, first in December 1882 under Georg Henschel, most recently on June 27, 1986, at Tanglewood with Charles Dutoit conducting; the first Tanglewood performance of the overture—the only BSO performance of the overture at Tanglewood until Dutoit's— was given by Erich Leinsdorf on August 17, 1967. Beverly Sills sang Konstanze's "Martern aller Arten" in a Tanglewood concert led by Leinsdorf on July 6, 1968, a year before the BSO's complete performance under Leinsdorf listed above. In the orchestra's first decades, a number of arias were performed by the orchestra with soloists including Marcella Sembrich, Alma Gluck, Lilli Lehmann, and Frieda Hempel, among others.

As a well-traveled child prodigy, Wolfgang Amadè Mozart acquired a unique first-hand acquaintance with all of Europe's musical styles and fashions in the 1760s and 1770s. What is more, he could easily compose in any of these styles—a facility that was much in demand, by both connoisseurs and the merely curious. As a result, before his twentieth birthday, Mozart had already composed, among many other things, some eleven substantial dramatic works, in three languages and a variety of genres: comic, serious, festal, sacred.



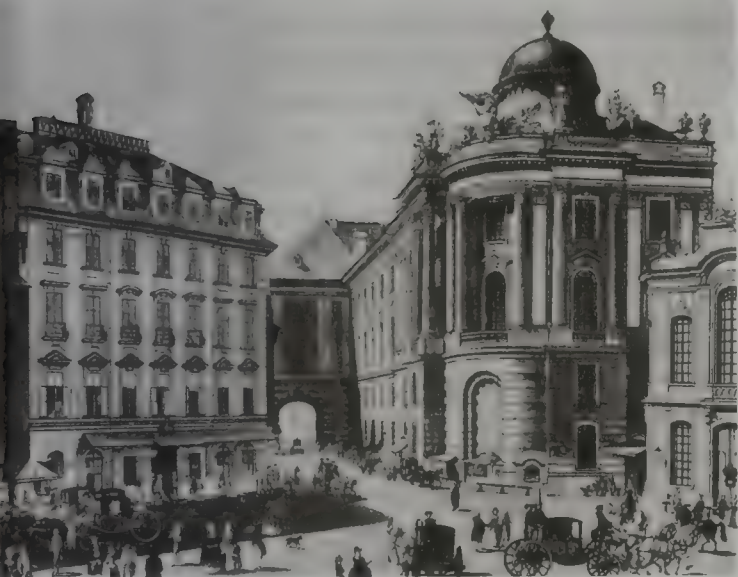
With time, the boy's experience of life and perception of humanity came to equal his sheer musical gifts. Frustratingly, the same passing years diminished his novelty value as a *Wunderkind*, drying up the springs of commissions just at the time when Mozart felt able at last to realize his full potential as an operatic composer. From 1775 until 1780, he hoped for a firm assignment, which finally came from the Bavarian court, for *Idomeneo*, an ambitious opera seria introduced in January 1781.

After its success, Mozart felt less desire than ever to rejoin the rigid, provincial court of the Archbishop of Salzburg, where he served as court organist (his father Leopold was Kapellmeister). The archbishop treated him as a servant, and actively resented the servant's successes abroad. In May 1781, after repeated humiliations, Mozart resigned and, to the consternation of his father, resolved to make his living independently in Vienna. Clearly, he counted on the interest created by *Idomeneo* to stimulate further operatic commissions—the most lucrative form of composition.

At that time, the principal operatic activity in Vienna was the company established a few years earlier by Joseph II at the Burgtheater, to perform opera in German—the so-called *Nationalsingspiel*, the local equivalent of England's ballad opera and France's *opéra-comique*, genres in which spoken dialogue alternated with musical numbers sung in the native language of the country (as opposed to the universal operatic Italian). The form was familiar to Mozart; he had composed the one-act *Bastien und Bastienne* at the age of twelve. More recently, in 1779 at Salzburg he had set fifteen numbers of a now-lost Singspiel libretto about the rescue of a European prisoner from a Turkish seraglio; this is the fragment now known as *Zaide*, after its heroine.

In 1781 Mozart apparently showed his unfinished Turkish operetta to Gottlieb Stephanie, a playwright and producer for the Burgtheater, who promised to write him a better libretto, which he delivered at the end of July. Originality was not excessively valued in the eighteenth century, nor was plagiarism equated with mortal sin. Stephanie helped himself freely to a year-old libretto by one Christoph Friedrich Bretzner, also involving rescue from a seraglio. Such plots were common enough at the time. Less than a century after the Ottoman Turks had been repulsed from the very gates of Vienna, they had become popular dramatic stuff, exotic and amusing rather than threatening—indeed, as in Stephanie's tale, sometimes presented as more magnanimous than Europeans. There was even a well-defined convention for

"Turkish music": an instrumentarium of piccolo, triangle, cymbals, and bass drum, along with a predilection for static harmonic alternations such as we hear in Mozart's janissary choruses. Stephanie and Mozart made some changes in their source material. Bretzner's *deus ex machina* was the revelation that the Pasha was actually Belmonte's father, converted to Islam; this may have seemed too touchy for Catholic Vienna. After having written Act I and part of Act II within a month of receiving the libretto, Mozart decided that some juggling of events was necessary, but Stephanie was committed to other matters and the opera was delayed, eventually reaching completion in May 1782.



Vienna's Burgtheater, where "The Abduction from the Seraglio" was premiered in July 1782

Other changes arose from considerations of casting. Like most operas of the eighteenth century (and many of the nineteenth), *Die Entführung aus dem Serail* was written for specific singers with specific abilities. Thus, the role of Osmin was much enlarged, for it was to be sung by Ludwig Karl Fischer, accounted by a contemporary source to be "the foremost bass in Germany." Trained in the old Italian tradition, Fischer excelled at wide skips (as exemplified in his own composition, the once-popular basso showpiece *Im tiefen Keller*—"In Cellar Deep") and at low notes (Mozart takes him down to low D). He was also a fine actor. Osmin turned out to be such a vivid figure that he became the vocal prototype for a long German tradition of comic bass roles, including Nicolai's Falstaff and Wagner's Daland.

Much of the Singspiel repertory was musically primitive and not much to the taste of the Viennese, so the company's seasons were filled out with Italian operas in translation. Hence, the resident singers had to be uncommonly proficient, and Mozart could deploy his musical cosmopolitanism and sophistication quite freely. Konstanze, though she may sing German words, speaks another musical language. Of her first aria, Mozart wrote: "I have sacrificed Konstanze's aria a little to the flexible throat of Mlle Cavalieri...I have tried to express her feelings, as far as an Italian bravura aria will allow it." Despite her name, Caterina Cavalieri was an Austrian, a pupil of Salieri. To judge from the back-to-back arias that Mozart gave her in Act II, she must have commanded more than mere bravura (though plenty of that, certainly). Often criticized as dramatically otiose, the sequence of the expressive "Traurigkeit ward mir zum Lose" (in Mozart's especially poignant key of G minor) and the defiant "Martern aller Arten" (a veritable concerto for voice and four instrumental soloists) is a challenge—and an opportunity—without parallel in the operatic soprano literature.

The secondary lovers stand more directly in the Singspiel tradition, though Blonde (written for Therese Teyber, considered the best actress in the company) is called upon for a few flights even more altitudinous than Konstanze's. The original Pedrillo, Johann Ernst Dauer, evidently boasted less fluency, but his music is exceptionally characterful, the hesitant heroics of "Frisch zum Kampfe" balanced by the wistful, harmonically ambiguous serenade "Im Mohrenland."

The malicious Count Zinzendorf thought the first Belmonte, Johann Valentin Adamberger, "a statue," but Mozart must have found him a singer both expressive and fluent, to judge from his music; his rarely performed last-act aria, "Ich baue ganz auf deine Stärke," represents a formidable bravura challenge.

From yet another tradition stems the opera's final number, described as a *vaudeville*—a French verse-and-chorus form in which each of the characters takes up the verse in turn. In Mozart's example, Osmin, unwilling to join the otherwise universal forgiveness, bends his verse in a new direction and storms off to a crackling reprise of his first-act rage. Another rewarding formal twist finds the overture interrupted by the curtain's rise before the customary formal symmetry has been fully achieved—to reveal Belmonte singing a major-mode version of the melody that, in minor, had formed the overture's central contrast.

Unfortunately, Mozart's letter to his father about the opera's first night, July 16, 1782, has been lost; he later spoke of its "good reception" despite some organized opposition. According to Franz Xaver Niemetschek's 1808 Mozart biography, the Emperor—presumably acknowledging the opera's transcendence of the Singspiel's customary simplicity—said to the composer, "Very many notes, my dear Mozart!" Despite that ambiguous verdict, *Die Entführung* was soon played widely, and became Mozart's greatest stage success outside of Vienna during his lifetime.

DAVID HAMILTON

David Hamilton, a native of New York, has edited music books for W. W. Norton (including *Flawed Words and Stubborn Sounds*, and a volume of conversations between Elliott Carter and Allen Edwards), written music criticism and record reviews for *High Fidelity*, *The Nation*, *The New Yorker*, *The Financial Times*, and *The New York Times*, and taught at The Manhattan School of Music and The Julliard School.



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Guest Artists

Johannes Debus



Canadian Opera Company Music Director Johannes Debus, graciously substituting at short notice for James Levine, makes his Boston Symphony Orchestra debut with tonight's concert performance of Mozart's *Die Entführung aus dem Serail*. He made his Canadian Opera debut conducting *War and Peace* in 2008. Having obtained his musical education at Hamburg Conservatorium, he was then engaged by Oper Frankfurt as répétiteur and Kapellmeister in 1998. There he acquired an extensive repertoire ranging from Mozart's *Entführung aus dem Serail* and works by Rossini, Verdi, Gounod, Massenet, and Wagner to Strauss's *Frau ohne Schatten* and Berg's *Lulu*. He worked with such conductors as Paolo Carignani, Markus Stenz, and Sebastian Weigle. Mr. Debus is at home in both contemporary music and standard repertoire. He has led world premieres and conducted works of the twentieth and twenty-first centuries, including Salvatore Sciarrino's *Macbeth* and Luciano Berio's *Un re in ascolto*. He has collaborated with internationally acclaimed ensembles such as Ensemble Intercontemporain, Ensemble Modern, Klangforum Wien, and Musikfabrik. As guest conductor he has appeared at such festivals as the Biennale di Venezia, Schwetzingen Festspiele, Festival d'Automne, Lincoln Center Festival, Ruhrtriennale, and Suntory Summer Festival. He has conducted such orchestras as the RSO Stuttgart, Orchestra della RAI Torino, and the Staatskapelle Halle, and has been engaged as guest conductor at the Vienna Volksoper, Landestheater Innsbruck, Cologne Opera, the Deutsche Oper am Rhein, and the Deutsche Oper Berlin. In 2007 he made his English National Opera debut with Philipp Glass's *Satyagraha*. In 2008 he made his debut at Bayerische Staatsoper München with Strauss's *Elektra* and at Opéra National de Lyon with Toshio Hosokawa's *Hanjo*. At Oper Frankfurt he conducted Janáček's *The Excursions of Mr. Brouček*, a double bill of Falla's *La vida breve* and Ravel's *L'Heure espagnole*, and, most recently, a new production of Thomas Adès's *The Tempest*. The 2010 season has seen Johannes Debus conducting *The Flying Dutchman* for Canadian Opera Company, to which he will return later in the year to conduct Verdi's *Aida*. He has also returned to Bayerische Staatsoper for performances of Strauss's *Salome* and Mozart's *Entführung aus dem Serail*, and to the Spoleto Festival to conduct Henze's *Gogo no Eiko*. In the 2010-11 season, Johannes Debus will conduct *The Magic Flute* for Canadian Opera Company, *Hänsel und Gretel* for Bayerische Staatsoper, and Wolfgang Rihm's *Dionysus* at the Staatsoper unter den Linden in Berlin.

Lisette Oropesa (Konstanze)



In the 2009-10 season, soprano Lisette Oropesa returned to the Metropolitan Opera for performances as Susanna in *Le nozze di Figaro*, a role she first performed at the Met in the 2007-08 season. In the spring, Ms. Oropesa made three notable European debuts, adding new roles to her repertoire at each theater: Konstanze in Mozart's *Die Entführung aus dem Serail* at Welsh National Opera; Nannetta in *Falstaff* in Bilbao, Spain; and Fiorilla in Rossini's *Il turco in italia* at Deutsche Oper am Rhein. On the concert stage, she made her Cleveland Orchestra debut as the soprano soloist in Orff's *Carmina burana*. Following her Boston Symphony debut in tonight's concert performance of *Die Entführung aus dem Serail*, she finishes her season with *Le nozze di Figaro* in concert at the Ravinia Festival led by James Conlon. Future engagements include appearances at the Metropolitan Opera, San Francisco Opera, New Orleans Opera, Bayerische Staatsoper, Teatro Municipal de Santiago de Chile, and Deutsche Oper am Rhein, among others. Ms. Oropesa is a graduate of the Lindemann Young Artist Development Program at the

Metropolitan Opera. She has sung a variety of roles at the Met, including Lisette in *La rondine*, Woglinde in *Das Rheingold* and *Götterdämmerung*, and the Forest Bird in *Siegfried* conducted by James Levine. She also performed Brahms's *Liebeshlieder* Waltzes at Carnegie Hall with James Levine and Daniel Barenboim at the piano.

Ashley Emerson (Blonde)



Soprano Ashley Emerson makes her Boston Symphony Orchestra debut in tonight's concert performance of Mozart's *Die Entführung aus dem Serail*. In the 2009-10 season she appeared at the Metropolitan Opera as Barbarina in *Le nozze di Figaro* and the Young Lover in *Il tabarro*. For her Seattle Opera debut, she created the role of Young Amelia in the world premiere of Daron Hagen's *Amelia*. Concert engagements included Mozart's Requiem in a joint project with the Choral Art Society of Maine and Portland Ballet. Next season Ms. Emerson will make her Los Angeles Opera debut as Flora in *The Turn of the Screw*, conducted by James Conlon, return to the Metropolitan Opera as Papagena in *The Magic Flute*, and sing Marie in *The Daughter of the Regiment* at Opera Theatre of St. Louis. Ms. Emerson was a Gerdine Young Artist with Opera Theatre of St. Louis, where she sang the role of Florestine in *The Ghosts of Versailles*. In concert she was a featured soloist in a critically acclaimed program with the Bangor Symphony Orchestra, singing arias from Mozart's *Zaïde*. A recent graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, Ms. Emerson has appeared at the Met in new productions of *La rondine* and *Macbeth* and made her professional stage debut there in *Le nozze di Figaro*. She was also featured in the "Met in the Parks" summer concert series in 2009 and recently appeared as Despina in *Così fan tutte* at the Verbier Festival. Winner of the first prize (junior division) at the 2006 Palm Beach Opera Competition, Ms. Emerson participated in the Maine Emerging Artist Program with PORTopera in summer 2006, singing Aretta in Mozart's *L'oca del Cairo*. She completed her undergraduate studies at the University of Southern Maine, where her roles included Pamina in *The Magic Flute*, Adele in *Die Fledermaus*, and Isabelle/Madeline in *The Face on the Barroom Floor*.

Eric Cutler (Belmonte)



Winner of the 2005 Richard Tucker Award, American tenor Eric Cutler has been hailed as one of his generation's most promising singers. During the 2009-10 season he sang Nemorino in *L'elisir d'amore* at Houston Grand Opera, the Italian tenor in *Der Rosenkavalier* at the Metropolitan Opera (shown live in theaters throughout the world), Leicester in Donizetti's *Maria Stuarda* for his Canadian Opera Company debut, and Tamino in *The Magic Flute* in Toulouse's Théâtre du Capitole. Concert highlights included a return to the Boston Symphony for Rossini's *Stabat Mater* and Beethoven's Ninth Symphony with Sir Roger Norrington and the Orchestra of St. Luke's at Carnegie Hall. Highlights of the previous season included role debuts as Edgardo in *Lucia di Lammermoor* at Opera Australia and as the Duke in *Rigoletto* at Houston Grand Opera, returns to Lyric Opera of Chicago as Nadir in *Les Pêcheurs de perles* and to the Paris Opera as the Shepherd in Szymanowski's *King Roger*, and his Salzburg Festival debut as Aménophis in Rossini's *Moïse et Pharaon*. The summer of 2006 brought his critically acclaimed debut with the Royal Opera, Covent Garden, as Ernesto in *Don Pasquale*, his Edinburgh Festival debut as Tamino, and Mozart's Mass in C minor at the Proms. Other recent highlights include his Paris Opera debut as Iopas in *Les Troyens*, Arturo in *I puritani* at the Metropolitan Opera (a performance telecast to theaters and issued on DVD), Ferrando in *Così fan tutte* for his

Lyric Opera of Chicago debut, and a concert performance of *The Magic Flute* at the Hollywood Bowl. His first solo recording, music of Barber, Schumann, Hahn, and Liszt on EMI with pianist Bradley Moore, was named "Record of the Month" by *Opera News*. Other Met roles have included Léopold in Halévy's *La Juive*, Vogelgesang in *Die Meistersinger von Nürnberg* (telecast on PBS and available on DVD), the First Prisoner in *Fidelio*, and the First Student from Wittenberg in Busoni's *Doktor Faust*. He made his Houston Grand Opera debut as Belmonte in *Die Entführung aus dem Serail*, his Opera Theatre of St. Louis debut as Tamino, and his Wolf Trap Opera Company debut as Don Ottavio in *Don Giovanni*. Noteworthy concert appearances have included *Messiah* with the Baltimore Symphony, his New York solo recital debut under the auspices of the Marilyn Horne Foundation, and a gala to honor Ms. Horne at the University of Michigan. With the MET Chamber Ensemble under James Levine, he sang a concert version of Stravinsky's *Renard* and performed songs by Erik Satie. A native of Adel, Iowa, Eric Cutler is a graduate of Luther College, an alumnus of the Metropolitan Opera Lindemann Young Artist Development Program, and a winner of the 1998 Metropolitan Opera National Council Auditions. Mr. Cutler has sung with the BSO on three previous occasions: at Tanglewood in August 2007, as a soloist in Haydn's *Mass in Time of War*; as Iopas in the concert performances of Berlioz's *Les Troyens* that closed the orchestra's 2007-08 subscription season, and as soloist in Rossini's *Stabat Mater* in subscription concerts in March 2010.

Anthony Stevenson (Pedrillo)

Making his Boston Symphony Orchestra debut in this concert, Anthony Stevenson returns to Tanglewood this summer following his 2008 debut as Triquet in the Tanglewood Music Center Orchestra's concert performance of *Eugene Onegin* led by Sir Andrew Davis. A tenor from Charlotte, North Carolina, Mr. Stevenson graduated from Furman University in Greenville, South Carolina. In 1992 he won the Metropolitan Opera National Council Auditions and performed in a winners' concert with the Met Orchestra; he was then asked to join the Met's Young Artists Program, a prestigious three-year training program at the Met for young singers. While participating in this program, Mr. Stevenson made his debut at the Metropolitan Opera in 1993, as the First Prisoner in *Fidelio*. Upon graduating from the Young Artists Program in 1995, he joined the Met roster as a principal artist. In his eighteen seasons at the Met, he has since performed more than fifty roles in over 600 performances. Among his roles are Beppe in *I pagliacci*, Pang in *Turandot*, Gastone in *La traviata*, the Dance-Master in *Ariadne auf Naxos*, Trabucco in *La forza del destino*, the Novice in *Billy Budd*, Don Curzio in *Le nozze di Figaro*, the Innkeeper in *Der Rosenkavalier*, the Simpleton in *Boris Godunov*, Pedrillo in *Die Entführung aus dem Serail*, Remendado in *Carmen*, Triquet in *Eugene Onegin*, the Lamplighter in *Manon Lescaut*, and Camille in *The Merry Widow*. Next season, Mr. Stevenson will be seen at the Met in *La fanciulla del west*, *Le Comte Ory*, and *Ariadne auf Naxos*.



Stu Rosner



Morris Robinson (Osmín)



Morris Robinson is quickly gaining a reputation as one of today's most interesting and sought-after basses. A graduate of the Metropolitan Opera Lindemann Young Artist Development Program, Mr. Robinson made his debut at the Metropolitan Opera in *Fidelio*. He has since appeared there as Sarastro in *The Magic Flute* (both in the original production and in a new children's English version), the King in *Aida*, in *Nabucco* and *Tannhäuser*, and in new productions of *Les Troyens* and *Salome*. He has also appeared at the Aix-en-Provence Festival, Florida Grand Opera, Pittsburgh Opera, Opera Company of Philadelphia, Seattle Opera, Los Angeles Opera, Cincinnati Opera, Boston Lyric Opera, Opera Theater of St. Louis, and the Wolf Trap Opera. His many roles include Sarastro in *The Magic Flute*, Osmín in *Die Entführung aus dem Serail*, Ramfis in *Aida*, Sparafucile in *Rigoletto*, the Commendatore in *Don Giovanni*, the Grand Inquisitor in *Don Carlo*, Timur in *Turandot*, the Bonze in *Madama Butterfly*, Padre Guardiano in *La forza del destino*, and Ferrando in *Il trovatore*. Also a prolific concert singer, Mr. Robinson has appeared with the Chicago Symphony Orchestra (both in Chicago and at the Ravinia Festival), National Symphony Orchestra, Fort Worth Symphony Orchestra, Baltimore Symphony, Met Chamber Orchestra, Nashville Symphony Orchestra, São Paulo Symphony Orchestra, New England String Ensemble, and at the Mostly Mozart, Tanglewood, Cincinnati May, Verbier, and Aspen festivals. He appeared in Carnegie Hall as part of Jessye Norman's HONOR! Festival, and has been presented in recital by Spivey Hall in Atlanta, the Savannah Music Festival, the National Academy of Sciences in Washington, D.C., the Philadelphia Chamber Music Society, and New York's Metropolitan Museum of Art. His first album, "Going Home," was released on the Decca label. This season he returned to Los Angeles Opera as Fasolt in *Das Rheingold* and made his debut at Atlanta Opera as Ramfis. This summer he returns to the Cincinnati Opera as the Nightwatchman in *Die Meistersinger* and to Tanglewood for a concert performance of *Die Entführung aus dem Serail*. Next season he returns to the Metropolitan Opera as Sarastro and makes his debut at the Dallas Opera in *Don Giovanni*. An Atlanta native, Mr. Robinson is a graduate of The Citadel and received his musical training from the Boston University Opera Institute. He made his Boston Symphony Orchestra debut in July 2006 at Tanglewood, as the Commendatore in a concert performance of *Don Giovanni* celebrating the 250th anniversary of Mozart's birth. Last summer he returned to Tanglewood for that same role in the Tanglewood Music Center staging of the opera.

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Will LeBow (Narrator)



As an ART company actor, Will LeBow appeared in more than fifty-five productions over seventeen seasons at the American Repertory Theater in Cambridge, including Shylock in *Merchant of Venice*, Heiner Muller in *Full Circle* (Elliot Norton Award), Father in *Nocturne* (Drama Desk Nomination), Hamm in *Endgame*, the Judge in David Mamet's *Romance*, Bohr in *Copenhagen*, and Sagot in Steve Martin's *Picasso at the Lapin Agile*. Roles at the Huntington Theatre in Boston include Sir Anthony Absolute in *The Rivals*, Don Armado in *Love's Labour's Lost*, and Sam/Orfeo in Melinda Lopez's *Sonia Flew*. Mr. LeBow has performed extensively with the Boston Pops, narrating *Casey at the Bat*, *'Twas the Night Before Christmas*; world premieres of musical settings of *How the Grinch Stole Christmas*, *The Polar Express*, and Charles Dickens's *A Christmas Carol*; and, most recently, the Boston Pops' 125th-anniversary commission *The Dream Lives On: A Portrait of the Kennedy Brothers*. With Boston Baroque he performed the role of the Pasha in Mozart's *Abduction from the Seraglio*, and with Boston Lyric Opera he appeared as the Major-Domo in Strauss's *Ariadne auf Naxos*. Film and TV credits include *Next Stop Wonderland*, *What Doesn't Kill You*, *Second Sight*, and six seasons as Stanley on Comedy Central's *Dr. Katz: Professional Therapist*.

Simon Butteriss (narration and supertitles)



Simon Butteriss was a chorister at Westminster Abbey (where he sang the role of Blonde at the age of eleven), read English at Cambridge University, and studied at the Benjamin Britten International Opera School. He has written and translated for the stage, screen, and opera house. Commissions include the new play for Britten's *Let's Make an Opera* (Britten Estate/Aldeburgh Productions). He wrote and presented the critically acclaimed television films *A Salaried Wit* and *A Gooseberry Fool*, and his five-part television series *Gilbert and Sullivan: A Motley Pair* (Sky Arts/Capriol Films) will be shown this September. He has translated many operas and has made versions of *The Magic Flute* and *Hansel and Gretel* (Wigmore Hall), *The Marriage of Figaro* (Covent Garden Festival), and the present translation and narration of *Die Entführung aus dem Serail*, commissioned by the Orchestra of the Age of Enlightenment. Mr. Butteriss divides his time between writing and performing. He has sung roles at numerous opera houses, including La Scala and English National Opera, and has played roles with the Royal Shakespeare Company, the Old Vic, in the West End, and on film and television. The Boston Symphony Orchestra is grateful to the Orchestra of the Age of Enlightenment for kindly allowing the use of Mr. Butteriss's translation and narrative text in this performance, prior to their own performances to be given in November 2010.

Vocal Fellows of the Tanglewood Music Center (Chorus of Turkish soldiers, guards, and Turkish women)

Sopranos

Elizabeth Baldwin • Sarah Joanne Davis • Danya Katok • Adrienne Pardee

Mezzo-Sopranos

Leslie Davis • Kristin Hoff • Laura Mercado-Wright • Sarah Nisbett

Tenors

Martin Bakari • Javier Bernardo • Patrick Jang • Lawrence Jones

Baritones

Adam Cannedy* • Shea Owens • Andrew Sauvageau • Justin Welsh

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2010 Tanglewood

Boston Symphony Orchestra
129th season, 2009–2010



Saturday, July 24, 8:30pm

Please note that pianist Peter Serkin has had to withdraw from this performance due to illness. We are fortunate that Swiss-American pianist Gilles Vonsattel is available to replace Mr. Serkin as soloist in Brahms's Piano Concerto No. 1. Mr. Vonsattel makes his Boston Symphony Orchestra and Tanglewood debuts this evening.

Gilles Vonsattel

Winner of a 2008 Avery Fisher Career Grant, Swiss-born American pianist Gilles Vonsattel is an artist of uncommon breadth. With repertoire that ranges from



Bach's *Art of the Fugue* to Xenakis, as well as equal comfort as a soloist and chamber musician, Vonsattel displays a musical curiosity and sense of adventure that have gained him many admirers. In 2002, he won the top prize at the prestigious Naumburg International Piano Competition and made his Alice Tully Hall debut. He has since performed with the Warsaw Philharmonic; at Zurich's Tonhalle, Warsaw's Chopin Festival, and Tokyo's Opera City Hall; and in the U.S. with the Utah, Santa Fe, Nashville, and Grand Rapids symphonies and the Boston Pops. From 2006 to 2009, Mr. Vonsattel was a member

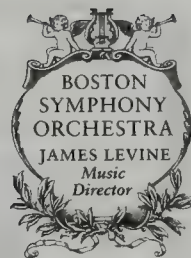
of Lincoln Center's Chamber Music Society Two, performing extensively in New York and on tour. Gilles Vonsattel's recent recitals include performances at the Library of Congress, La Roque d'Anthéron, Musée d'Orsay, Davos Festival, Zurich's Tonhalle, Warsaw's National Philharmonic Hall, La Jolla Music Society, and Atlanta's Spivey Hall. He has performed with the Seattle and Philadelphia chamber music societies, and with artists such as Kim Kashkashian, Ida Kavafian, Cho-Liang Lin, Paul Neubauer, Jerome Lowenthal, David Shifrin, Heinz Holliger, Gary Hoffman, Carter Brey, Yo-Yo Ma, and the Borromeo, St. Petersburg, Ying, Orion, and Ébène quartets. He has given world premieres of works by Ned Rorem and Nico Muhly. In the 2009-10 season, Vonsattel toured India and Switzerland and performed with the Gdansk Philharmonic, Miami Symphony Orchestra, l'Orchestre de Chambre de Genève, the Musikkollegium Winterthur, and the Edmonton Symphony. With Ida Kavafian and Chamber Music Society of Lincoln Center he performed in a program of Beethoven sonatas. In summer 2010 Mr. Vonsattel appears at the festivals of Rockport, Steamboat Springs, Angelfire, Ottawa, and Bridgehampton and returns to the Caramoor and Davos festivals. In 2011 he

appears at the Gilmore International Keyboard Festival, Gasteig Hall in Munich, the Zürich Tonhalle, and Geneva's Victoria Hall. The top prizewinner at the 2006 Geneva International Music Competition, Gilles Vonsattel was a laureate of the 2009 Honens International Piano Competition in Calgary and is also a laureate of the Cleveland and Dublin piano competitions. He has been heard frequently on NPR's *Performance Today*, Radio France Musique, CBC, and the BBC. His recording of Liszt solo works and Beethoven's Piano Concerto No. 1 with L'Orchestre de Chambre de Genève was released in 2007 on the Pan Classics label to critical acclaim. His recording of Bartók's *Contrasts* on Deutsche Grammophon with members of the Chamber Music Society of Lincoln Center is available for download on iTunes. This year he records a disc of Beethoven, Brahms, and Ravel works with a newly formed piano trio comprising violinist Frank Huang and cellist Nicolas Altstaedt. Featured in the spring 2008 issue of *Esquire* magazine as one of several groundbreaking classical musicians, Gilles Vonsattel has shown a significant interest in expanding the conventional classical concert experience. He regularly participates in New York's "Wordless Music" series devoted to the deconstruction of genre boundaries. After studying with pianist David Deveau in Boston, Mr. Vonsattel received his B.A. in political science and economics from Columbia University and his M.M. from the Juilliard School, where he worked with Jerome Lowenthal. Beginning in September 2010, he becomes assistant professor of piano at University of Massachusetts/Amherst.



2010
Tanglewood

Boston Symphony Orchestra
129th season, 2009–2010



Saturday, July 24, 8:30pm

THE JEAN THAXTER BRETT MEMORIAL CONCERT

HERBERT BLOMSTEDT CONDUCTING

ALL-BRAHMS PROGRAM

Piano Concerto No. 1 in D minor, Opus 15

Maestoso

Adagio

Allegro non troppo

PETER SERKIN

{ I n t e r m i s s i o n }

Symphony No. 2 in D, Opus 73

Allegro non troppo

Adagio non troppo

Allegretto grazioso (Quasi Andantino)

Allegro con spirito

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NOTES ON THE PROGRAM

Johannes Brahms (1833-1897)

Piano Concerto No. 1 in D minor, Opus 15

First performance: January 22, 1859, Hanover, Joseph Joachim cond., Brahms, soloist. *First BSO performances:* November/December 1900, Wilhelm Gericke cond., Harold Bauer, soloist. *First Tanglewood performance:* August 1, 1946, Serge Koussevitzky cond., Claudio Arrau, soloist. *Most recent Tanglewood performance:* July 25, 2008, David Zinman cond., Yefim Bronfman, piano.

Admit, when you think of Brahms, you probably think of him as he is in the famous von Beckerath drawing of him at the piano—an older man with grey hair and flowing white beard, stout, sure to light a cigar when he is finished playing, then off to The Red Hedgehog for wine and smoke and conversation, gruff and sometimes outright rude but still capable of turning on charm for the ladies, going for long walks, writing many letters, and of course writing solid masterpiece after solid masterpiece. But this has nothing to do with the twenty-five-year-old Brahms struggling to bring his D minor piano concerto to completion—"I have no judgment about this piece any more, nor any control over it," he writes to Joseph Joachim on December 22, 1857.



Four years earlier, on October 28, 1853, Robert Schumann closed his career as music critic with the celebrated article *New Paths*, in which he wrote of Brahms, "he [bears] even outwardly those signs that proclaim: here is one of the elect." That year, Brahms had come to the Schumanns in Düsseldorf as a shy, awkward, nearsighted young man, boyish in appearance and manner. His two longest, closest musical friendships began in 1853—with the violinist, conductor, and composer Joseph Joachim, and with Clara Schumann. Both went through turbulent, painful stages, the one with Joachim much later, but that with Clara almost at once. On February 27, 1854, Robert Schumann, whose career as conductor had collapsed and who had begun to suffer from hallucinations, tried to drown himself; five days later he was committed to an asylum in Endenich. Clara, pregnant with their seventh child, was desperate. In the following weeks, Brahms's kindness, friendship, and gratitude were transmuted into the condition of being passionately in love with this gifted, strong, and beautiful thirty-five-year-old woman. She returned his feelings. In their correspondence there is reference to "the unanswered question." Schumann's death in July 1856 was a turning point in Brahms's relations with Clara, though not the one for which he must have hoped. She seemed more married to Robert than ever, they pulled apart, and it took a while before they settled into the loving, nourishing friendship that endured until Clara's death in May 1896.

All this time, the music we know as the D minor piano concerto was in Brahms's head, occupying more and more pages of his notebooks, being tried out at the piano (or at two), sent to Joachim for criticism, discussed in letters. It is surely marked by the turmoil of these years, as well as by purely musical troubles—the mixed effect of the very young man's originality, his ambition, his inexperience, his almost overpowering feeling for the past, his trembling sense of his own audacity at inserting himself into history as, somehow, a successor of Bach and Handel, Haydn and Mozart, Beethoven, Schubert, and Schumann.

He set out in 1854 to write a sonata for two pianos, but by June of that year, he was already uncertain about it. In March he had traveled to Cologne to hear the Beethoven Ninth for the first time, and before long the sonata for which two pianos were not enough turned into the symphony it had wanted to be in the first place (and

the choice of D minor, the key of the Beethoven Ninth, is no coincidence). He was reluctant, though, to face the idea of symphony, nor would the sonority of the piano go away. To turn the music into a piano concerto seemed to be the answer, and by April 1856 he was sending drafts to Joachim, with whom he exchanged letters about the piece over the course of the next two years. In April 1858 Joachim made his orchestra available for a reading rehearsal in Hanover, and bit by bit, Brahms came to face the inevitable: he must let it go and perform it.

The premiere in Hanover, in January 1859, went well enough, but the performance in the more important city of Leipzig a few days later was a disaster:

No reaction at all to the first and second movements. At the end, three pairs of hands tried slowly to clap, whereupon a clear hissing from all sides quickly put an end to any such demonstration.... I think it's the best thing that could happen to one, it forces you to collect your thoughts and it raises courage. After all, I'm still trying and groping. But the hissing was really too much, yes?

"For all that," Brahms wrote in a letter to Joachim, "one day, when I've improved its bodily structure, this concerto will please, and a second will sound very different." He was right on both points (though, in fact, he revised only some details). He became a master. For the solemn, sarabande-like slow movement of the D minor symphony-that-never-was, he found a beautiful use when he set to it the words "For all flesh is as grass, and all the glory of man as the flower of grass" in his *German Requiem*. And who would want the D minor concerto to be other than it is, great and with rough edges, daring and scarred, hard to make sound well, and holding in its Adagio, over which he once inscribed the words "*Benedictus qui venit in nomine Domini*," all that in his painful, Werther-like loyalty and love he had felt about Robert and Clara Schumann?

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilation volumes of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

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Johannes Brahms

Symphony No. 2 in D, Opus 73

First performance: December 30, 1877, Vienna, Hans Richter cond. *First BSO performance:* February 1882, Georg Henschel cond. *First BSO Berkshire Festival performance:* August 15, 1936, Serge Koussevitzky cond. *First Tanglewood performance:* August 14, 1938, Koussevitzky cond. *Most recent Tanglewood performance by the BSO:* August 20, 2006, Pinchas Steinberg cond. *Most recent Tanglewood performance:* August 16, 2009, Tanglewood Music Center Orchestra, Kurt Masur cond.

In a letter to Clara Schumann, Johannes Brahms offhandedly revealed something fundamental about himself: "I always write only half-sentences, and the reader... must supply the other half." He was talking about his letters, which were often misread, and were often intended to be. In person and on the page, Brahms was chronically given to the oblique, the ironic, the unspoken. Likewise in some of his music we find an ironic play of surface appearance and hidden import; but in his art the irony was no joke, rather a symptom of his own thickly shrouded inner world.

Another example is the celebrated Brahmsian lyricism. When we think of his warmly lyrical moments we usually think of his instrumental works, rather than where we would expect to find that warmth, in his songs. When Brahms was setting words with their inescapable emotions, he pulled back; he only warmed fully within the abstractions of instrumental music. Yet despite his historical reputation as a creator of "pure" music, his life and feelings always went into his work, where they could at once lie hidden and sing for all the world.

Perhaps the most regularly misread of Brahms's major works is his Second Symphony. From the beginning, critics hailed it as a sunny and halcyon vacation from the turbulent First Symphony. The Second, everybody said, is Brahms's counterpart to Beethoven's *Pastoral*, and looks back further to Haydn and Mozart at their most congenial.

But if the Second paints an idyll, it is a lost idyll. Brahms himself hinted at its tangled import. To friend and critic Eduard Hanslick he wrote, "It'll sound so cheerful and lovely that you will think I wrote it specially for you or even your young lady." He cited the benevolent influence of his composing spot on the Wörthersee: "[there are] so many melodies flying around that you have to be careful not to step on them." Meanwhile, having just finished the First Symphony after some fifteen years of wrestling with it, Brahms completed the Second—and several smaller works—during one delightful four-month working vacation in the summer of 1877.

To Clara Schumann, however, Brahms described the symphony as "elegiac." To his publisher he wrote, "The new symphony is so melancholy that you won't be able to stand it. I've never written anything so sad.... The score must appear with a black border." There the presumable joke is that the symphony usually strikes listeners as suave and enchanting. After all, every movement is in a major key.

The deeper irony hidden in Brahms's words is that the elegiac black border is as much a part of the symphony as its more explicit cheeriness. Brahms's Second is like a vision of nature and youth troubled by shadows that come and go like dark clouds in a summer sky.

In his book on the Second Symphony, *Late Idyll*, Harvard scholar Reinhold Brinkmann calls this supposed hymn to nature and serenity a "questioning of the pastoral world, a firm denial of the possibility of pure serenity." Brahms's testament to the past is haunted by a skepticism and foreboding that seem prophetic.



The questioning begins within the gentle opening. We hear a little three-note turn in the basses (D–C-sharp–D), a melodic shape that will pervade the symphony. The basses are answered by an elegant wind phrase that at once suggests a Strauss waltz (Brahms admired the Waltz King) and the hunting horns of a Haydn symphony or divertimento. But all this gracious simplicity is deceptive. Anyone trying to waltz to this opening will fall on his face: the phrasing of the basses and the answering winds are offset by one measure, with neither predominating. At times the movement falls into tumultuous stretches where the meter is dismantled. The breezy and beautiful first theme is followed by a fervent second theme that, in itself, is in A major—but harmonized in F-sharp minor. Throughout the symphony, the brightness of major keys will be touched by darker minor-key tints.

The more salient voices disturbing the placid surface are the trombones and tuba. After the balmy opening, the music seems to stop in its tracks; there is a rumble of timpani like distant thunder, and the trombones and tuba whisper a shadowy chorale, in cryptic harmonies. That shadow touches the whole symphony. Later, the development section is intensified by braying brasses—startling for Brahms, more startling in this halcyon work.

From the beginning of the symphony's career there were some who saw the shadows. One of them, conductor and Brahms acquaintance Vincenz Lachner, complained to the composer about "the gloomy lugubrious tones of the trombones" intruding on the tranquility. Brahms replied with one of the most revealing statements he ever made about his music or about himself:

I very much wanted to manage in that first movement without using trombones, ... But their first entrance, that's mine, and I can't get along without it, and thus the trombones.

I would have to confess that I am... a severely melancholic person, that black wings are constantly flapping above us, and that in my output—perhaps not entirely by chance—that symphony is followed by a little essay about the great "Why." ... It casts the necessary shadow on this serene symphony and perhaps accounts for those timpani and trombones.

The "little essay" Brahms mentions is another product of the same summer, the motet "Warum ist das Licht gegeben" (Opus 74, No. 1: "Wherefore is the light given to them that toil?") in which the chorus proclaims Job's anguished question, "Why? Why?" Thus the trombones, the necessary shadow, the great "Why."

The second movement begins with a sighing high-Brahmsian cello theme. While the tone throughout is passionate and Romantic, the movement's languid beauties are unsettled by rhythmic and harmonic ambiguity. It ends with a chromatic haze like an expansion of the first movement's trombone chorale—and underneath, the relentless strokes of timpani that for Brahms were an image of fate, and the thought of fate always ominous. The final sustained chord sounds remarkably frail and uncertain for B major.

If the keynote of the first two movements is tranquility compromised, in the last two movements gaiety and frivolity break out. Brahms was generally influenced by the vacation spots where he composed, for example the cliffs and crashing seas of Rügen that helped complete the stormy First Symphony. This time the pleasures of the Wörthersee have the last word. The third movement unfolds as a charming and jocular scherzo marked by sudden shifts of rhythm and meter: an elegant Allegretto grazioso leaping into a skittering Presto.

The finale is a romp, with one droll and delicious theme after another, ending

unforgettably with a triumphant D major blaze of trombones. Here Brahms does something he was not supposed to know how to do—make an instrument the bearer of meaning. The trombones as harbingers of fate have become the heralds of joy; avant-gardists of the next century would call that “tone-color composition.” If the great “Why” is ultimately unanswerable, this time Brahms was happy to lay aside the question in favor of *joie de vivre*, flourishing his trombones like a wineglass.

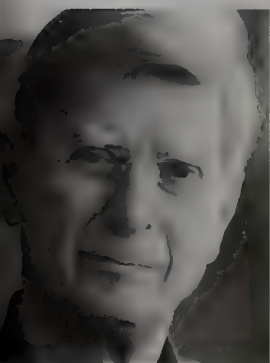
Of Brahms’s four symphonies the Second often seems the most atavistic, the least ponderous and self-conscious. Yet in its pensive irony as in its masterful craftsmanship, in its dark moments as in its jubilation, the Second is essentially Brahms. He was a composer who looked back to the giants of the past as an unreachable summit, and who looked to the future of music and civilization with increasing alarm. He was a man who felt spurned by his beloved hometown of Hamburg, who called himself a vagabond in the wilderness of the world. So midway through his journey as a symphonist, Brahms wrote a serenely beautiful masterpiece whose secret message is that you can’t go home again.

JAN SWAFFORD

Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and *The Vintage Guide to Classical Music*. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at The Boston Conservatory and is currently working on a biography of Beethoven for Houghton Mifflin.

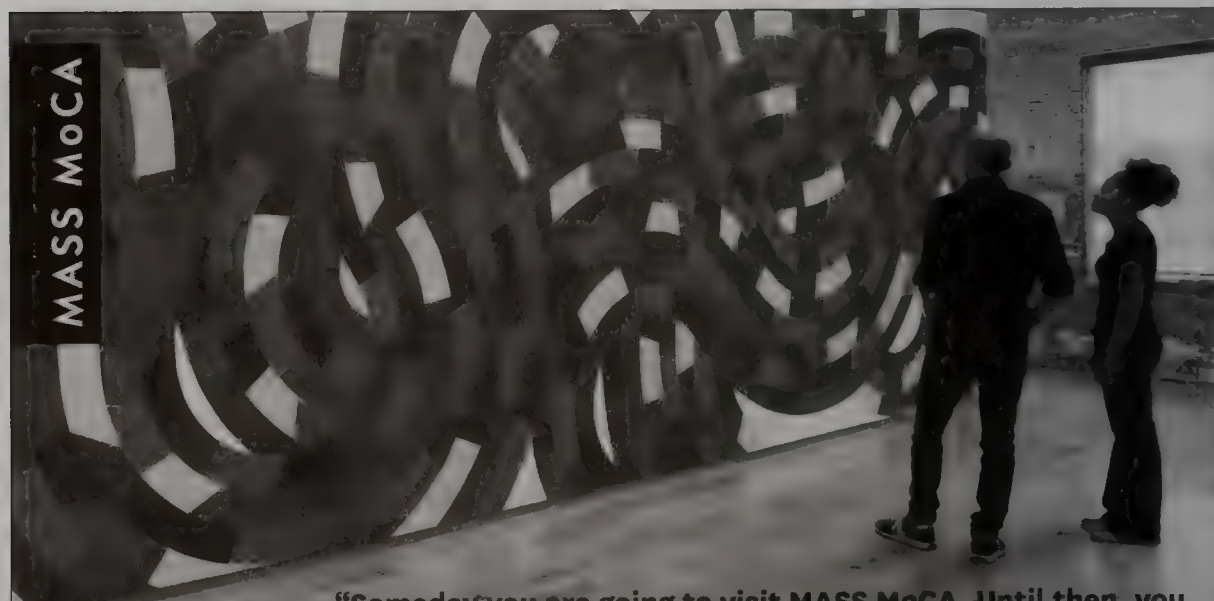
Guest Artists

Herbert Blomstedt



Born in the United States to Swedish parents, Herbert Blomstedt—who graciously agreed at short notice to substitute tonight for Seiji Ozawa—began his musical education at the Royal Academy of Music in Stockholm and at the University of Uppsala. He later studied conducting at the Juilliard School in New York, contemporary music in Darmstadt, and Renaissance and Baroque music at the Schola Cantorum Basiliensis. He worked with Igor Markevitch in Salzburg and Leonard Bernstein at Tanglewood. Mr. Blomstedt made his conducting debut with the Stockholm Philharmonic in February 1954 and served as chief conductor of the Oslo Philharmonic, Swedish Radio Symphony, and Danish Radio Symphony. As chief conductor of the Dresden Staatskapelle from 1975 to 1985, he toured Europe, the United States, and Japan. As a guest conductor he has appeared with such orchestras as the Berlin Philharmonic, Munich Philharmonic, the Royal Concertgebouw Orchestra of Amsterdam, the Boston Symphony, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Israel Philharmonic, and the NHK Symphony, of which he is currently honorary conductor. Conductor laureate of the San Francisco Symphony, Mr. Blomstedt was music director there from 1985 to 1995, bringing the orchestra to major European concert venues and festivals including Edinburgh, Salzburg, Munich, and Lucerne. From 1996 to 1998 he was music director of the NDR Symphony Orchestra in Hamburg. In the 1998-99 season he succeeded Kurt Masur as music director of the Leipzig Gewandhaus Orchestra, a post he held through 2004-05. Now honorary conductor of that orchestra, he returns to Leipzig regularly. In 2006, three more orchestras awarded him the title of

honorary conductor: the Danish Radio Symphony, the Swedish Radio Symphony, and the Bamberg Symphony Orchestra, where he has been conducting since 1982. His extensive discography includes more than 130 works with the Dresden Staatskapelle, among them the complete symphonies of Beethoven and Schubert. With the Danish Radio Symphony, he recorded the complete works of Carl Nielsen. In 1987, he and the San Francisco Symphony Orchestra signed an exclusive contract with Decca. Many of their recordings received major awards, and his complete cycles of the Sibelius and Nielsen symphonies are considered exemplary reference recordings. With the Gewandhaus Orchestra, he recorded Brahms's Symphony No. 4, Bruckner's Symphony No. 9, Hindemith's *Sinfonia serena* and *Die Harmonie der Welt*, Mendelssohn's piano concertos, works by Richard Strauss, Sandström's *High Mass*, and Mendelssohn's *Elijah*. The German label Querstand released a boxed set of live concert recordings covering the Leipzig period from 1998 to 2005, including Bruckner's Symphony No. 8 (from his farewell concerts with the Gewandhaus Orchestra) and Bruckner's Symphony No. 7. Herbert Blomstedt has received several honorary doctorates and is an elected member of the Royal Swedish Music Academy. In the fall of 2003 he was awarded the Grosses Bundesverdienstkreuz by the German Federal President Johannes Rau. He celebrated his eightieth birthday on July 11, 2007. Herbert Blomstedt made his Boston Symphony Orchestra debut at Tanglewood in 1980 and his BSO subscription series debut in February 2004. In recent seasons he has conducted both the Tanglewood Music Center Orchestra and the BSO. This summer, besides tonight's appearance with the BSO, he will also substitute for Seiji Ozawa leading the Tanglewood Music Center Orchestra this Sunday night, when he conducts Hindemith's *Symphonic Metamorphoses on Themes of Weber*.



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Peter Serkin



Peter Serkin's recital appearances, performances with symphony orchestras, chamber music collaborations, and recordings are respected worldwide. His rich musical heritage extends back several generations: his grandfather was the violinist and composer Adolf Busch and his father the pianist Rudolf Serkin. In 1958, at age eleven, he entered the Curtis Institute of Music in Philadelphia, where he was a student of Lee Luvisi, Mieczyslaw Horszowski, and Rudolf Serkin. He later continued his studies with Ernst Oster, Marcel Moyse, and Karl Ulrich Schnabel. Following his Marlboro Music Festival and New York City debuts with conductor Alexander Schneider in 1959, he performed with the Cleveland Orchestra and George Szell in Cleveland and Carnegie Hall, and with the Philadelphia Orchestra and Eugene Ormandy in Philadelphia and Carnegie Hall. He has since performed with the world's major symphony orchestras under such eminent conductors as Ozawa, Boulez, Barenboim, Abbado, Rattle, Levine, Blomstedt, and Eschenbach. Also a dedicated chamber musician, he has collaborated with Alexander Schneider, Pamela Frank, Yo-Yo Ma, and the Budapest, Guarneri and, Orion string quartets, and with TASHI, of which he was a founding member. Mr. Serkin has been instrumental in bringing the music of important twentieth- and twenty-first-century composers to audiences around the world. He has performed many significant world premieres, in particular of works written for him. Most recently he played the world premieres of Charles Wuorinen's Piano Concerto No. 4 with James Levine and the Boston Symphony Orchestra in Boston, at Carnegie Hall, and at Tanglewood; Elliott Carter's *Intermittences*, commissioned by Carnegie Hall and the Gilmore International Keyboard Festival; and Wuorinen's *Time Regained*, a fantasy for piano and orchestra, with James Levine and the Metropolitan Opera Orchestra at Carnegie Hall, as well as the composer's second piano quintet, commissioned by the Rockport (MA) Music Festival, with the Brentano String Quartet. Highlights of recent and upcoming appearances include performances in the U.S. with the New York and Los Angeles philharmonics, Philadelphia and Minnesota orchestras, and the Boston, Chicago, Detroit, St. Louis, Toronto, Cincinnati, Atlanta, and Seattle symphonies, and in Europe with the Vienna and Berlin philharmonics, Deutsches Symphony Orchestra, and the Bamberg Symphony; recitals at Carnegie Hall, the Kennedy Center, Orchestra Hall in Chicago, and New York's 92nd Street Y; and summer festival appearances at Ravinia, Aspen, Ojai, Caramoor, Tanglewood, Blossom, Saratoga, and, with the Philadelphia Orchestra, the Mann Center. In September 2007 he played recitals in Japan featuring works of Toru Takemitsu and Bach in honor of the tenth anniversary of Takemitsu's death; he returns to Japan in October 2010 to work with the Tokyo and Osaka philharmonics under Oliver Knussen. Mr. Serkin's wide-ranging recordings include "The Ocean that has no West and no East," featuring compositions by Webern, Wolpe, Messiaen, Takemitsu, Knussen, Lieberman, and Wuorinen; three Beethoven sonatas; the Brahms violin sonatas with Pamela Frank; Dvořák's piano quintet with the Orion String Quartet; quintets by Henze and Brahms; the Bach double and triple concertos; Takemitsu's *Quotation of a Dream*; and, most recently, Schoenberg's complete works for solo piano. Mr. Serkin currently teaches at Bard College Conservatory of Music and the Longy School of Music. He has performed with the Boston Symphony Orchestra on numerous occasions since his 1970 Tanglewood debut in the Schoenberg Piano Concerto, most recently in Stravinsky's *Capriccio* for piano and orchestra in August 2009 at Tanglewood and October 2009 at Symphony Hall.

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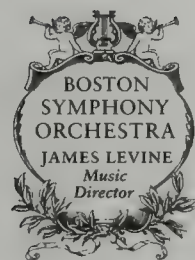
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RICHARD STRAUSS "Don Quixote," Fantastic Variations on a
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Introduction—

Theme and variations—

Finale

LYNN HARRELL, cello

STEVEN ANSELL, viola

{ I n t e r m i s s i o n }

JOHANN STRAUSS II Overture to "Die Fledermaus"
 "Amid Thunder and Lightning," Polka, Opus 324
 "Roses from the South," Waltz, Opus 388
 "Annen-Polka," Opus 117
 "At the Hunt," Polka, Opus 373
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NOTES ON THE PROGRAM



Richard Strauss (1864-1949)

"Don Quixote," Fantastic Variations on a theme of knightly character, Opus 35

First performance: March 8, 1898, Gürzenische Städtische Orchester of Cologne, Franz Wüllner cond. *First BSO performance:* February 1904, Wilhelm Gericke cond.; Rudolf Krasselt, cello soloist. *First Tanglewood performance:* August 3, 1940, Serge Koussevitzky cond.; Gregor Piatigorsky, cello; Jean LeFranc, viola. *Most recent Tanglewood performance:* August 12, 2005, Rafael Frühbeck de Burgos cond.; Jian Wang cello; Steven Ansell, viola.



The virtuoso score of *Don Quixote* is tremendously theatrical and filled with cacophonous moments that depict the "madness" of the protagonist and the futility of the Don's ill-conceived adventures. Strauss referred to the work as a "battle of one theme against nullity" and admitted that his musical structure had taken "variation form *ad absurdum* and showered tragicomic frivolity upon it." He completed the score in 1897 in Munich, and it was premiered in Cologne on March 8, 1898, to angry critical reception. But Strauss had already endured acid commentary about *Don Juan* and *Death and Transfiguration* from Viennese critical patriarch Eduard Hanslick, and he seemed good-naturedly stoic about this new onslaught. In fact, Strauss enjoyed immensely the oddities of his own composition, and wrote to his mother after a Hamburg performance of April 5, 1900, about the "brilliant" horn players who used empty beer bottles as mutes, noting with special relish the good time he had personally had at that performance. Still, he was keenly aware of the difficulty of these very same passages, remarking to his father after a December 5, 1898, performance in Berlin how unusual the horns, trumpets, trombones, and tubas had found their muted passages.

Don Quixote opens with the flutes and the oboes in a kind of fanfare, somewhat askew for not having been "properly" annunciated by the brass. Still, the "knightly" character of the main theme is clear in the distinctive triplet that immediately leaps upward, followed by the second theme in the violins and violas. Muted trumpets sneer at such pomposity, and brass and cymbals lead to the introduction of the solo cello. The ten musical variations on these themes follow Cervantes, even though Strauss reordered the episodes from the novel. But the work is also and perhaps primarily a character study, for which a precise program is unnecessary. Nevertheless, it is frankly pictorial and gestural. Especially noteworthy moments include the episode of the sheep (Variation II), whose bleating is mimicked by flutter-tonguing winds and brass; the liturgical chant of the muted brass (Variation IV), illustrating Quixote's encounter with a group of penitents whose image of the Virgin he mistakes for a damsel in distress; and the flight through the air (Variation VII) marked by the wind machine and harp *glissandi*. The solo cello part is profoundly and deliberately difficult, meant to serve a multi-dimensional character whose chasing of windmills is itself both futile and difficult. And while performance of *Don Quixote* has become a badge of honor for the modern cellist, a proof of technical virtue, it demonstrates far more the performer's ability to communicate the pathos of Don Quixote and his tragic, yet bittersweet demise.

From notes by HELEN M. GREENWALD

Helen M. Greenwald is a musicologist who teaches at the New England Conservatory of Music, and writes and lectures internationally on a wide range of musical subjects.

RICHARD STRAUSS'S "DON QUIXOTE": The Variations

The **Introduction** depicts a certain elderly gentleman of La Mancha reading romances, tales of knightly derring-do in the service of beautiful, pure, and helpless ladies. Harmonic sideslips hint that our hero's hold on reality is tenuous at best. After the solo oboe introduces us to the feminine ideal of our knight-to-be, his imagination carries him farther from the world of reality. Something snaps; he has gone mad. Here Strauss brings in the solo cello to present the actual **Theme** (*Moderato*), the first part of which is labeled "The Knight of the Doleful Countenance"; a counter-subject is labeled "Sancho Panza," the loquacious manservant. **Variation I** (*Comodo*) recounts the familiar episode of the "giants" that are in fact windmills. The huge vanes revolve imperturbably. The Don races at them headlong and is tumbled to the ground. **Variation II** (*Warlike*) is the Don's attack on the stronger of two armies about to do battle. They are, however, really a flock of sheep, whose bleating fills the orchestra. **Variation III** (*Moderato*) represents the endless debates between the Don and Sancho. Then, in a radiant pendant to their conversation, the knight tells of his visions and dreams, in a passage filled with warmth and tender lyricism.

Variation IV (*Somewhat broader*) has Don Quixote attacking a procession of penitents carrying a sacred image of the Madonna, whom he takes to be a kidnapped maiden. Quixote is soon sprawled on the ground, and can rise only with difficulty. **Variation V** (*Very slowly*) deals with the Don's state of mind; a few fragments of one of his themes (on the solo cello) intertwine with that of his beloved Dulcinea. In **Variation VI** (*Fast*), Sancho, under orders to bring Dulcinea to receive the knight's homage, claims that three girls riding on donkeys are the Lady Dulcinea and two attendants. Strauss's jaunty tune in the oboes conjures up the hearty country wench reeking of garlic. When the Don attempts to address her in his most courtly manner, the girls ride away as fast as they can, leaving him in utter confusion. **Variation VII** (*A little calmer than the preceding*) is a virtuoso exercise in orchestration. Don Quixote and Sancho, blindfolded and seated on a wooden horse, are told they will fly through the air to a lady in great distress. But the horse never leaves the ground, as indicated by the earthbound, pedal-point D in the bass instruments of the orchestra. **Variation VIII** (*Comodo*) depicts a journey by boat that almost ends in tragedy but closes with a quiet prayer of thanks for removal from danger.

Variation IX (*Fast and stormy*) has the Don chasing off two Benedictine monks whom he takes to be magicians. In **Variation X** (*Much broader*), a gentleman from Don Quixote's own village, concerned about the old man's condition, defeats him in battle, exacting from him a promise to refrain from knight-errantry for a year. Don Quixote makes his slow journey home. Now the clouds in his mind begin to clear away. A radiant A major chord—dominant of the home key of D—leads directly to the **Finale** (*Very calm*), a warm new version of Don Quixote's basic theme (solo cello), which leads gradually to the onset of death pangs. The cello recalls the principal ideas associated with the Don. Following his death, the orchestra adds its quiet *requiescat*.

From notes by STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

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Johann Strauss II (1825-1899)

Overture to "Die Fledermaus"

"Amid Thunder and Lightning," Polka, Opus 324

"Roses from the South," Waltz, Opus 388

"Annen-Polka," Opus 117

"At the Hunt," Polka, Opus 373

"Emperor-Waltzes," Opus 437

"This fiend of German birth, destitute of grace, delicacy and propriety, a disgusting practice," spluttered one English writer of the 1830s about that diabolic instrument of immorality, The Waltz. Why, in this depraved display, he ranted, the couple actually danced in each other's arms, refusing to keep the respectable distance that characterized all the good, old dances. And it was that crafty pair of

Viennese tunemongers Johann Strauss the Elder and his buddy Josef Lanner who were the main perpetrators of this insult to humanity, dispensing a concoction of sounds that Richard Wagner described as "a stronger narcotic than alcohol" arousing "passions bordering on mad fury." Alas for the poor Englishman, anything that delicious was bound to be a success.

The waltz was descended from an Austrian peasant dance called a *Ländler*, a heavy-handed (footed?) affair in moderate triple meter that gained great popularity during Mozart's last years in Vienna. (He wrote music for such *German Dances* when they were first allowed to join the staid, old minuet in the Imperial balls in 1788.) The Viennese went mad over the new dance, and spent many nights literally dancing until dawn. Michael Kelly, a friend of Mozart and a participant in the premiere of *The Marriage of Figaro*, noted such dedication in the 1790s to this sort of merriment that, "for the sake of ladies in the family way who would not be persuaded to stay at home, there were apartments prepared, with every convenience for their *accouchement*, should they be unfortunately required." It was really in the 1830s and 1840s, however, that the waltz established its form and style and became a European mania.

Strauss the Elder led a crack orchestra in his own compositions, faster-tempo and more lilting modernizations of the old *Ländler* as well as polkas, marches, gallops, and quadrilles. So great was the popularity of these dances during his lifetime that, for at least one carnival season, the ballrooms of Vienna could accommodate 50,000 people in a single evening—in a city with a population of 200,000! Strauss's reputation spread well beyond the Austrian capital, and he was called on to play 72 public concerts in England during the coronation of Queen Victoria in 1837.

Papa Johann tried to discourage his sons from going into the music business, but Johann Jr. was determined to be part of the waltz madness. He established a rival orchestra to that of his father and both prospered for some time, but at his father's death in 1849 the son merged the two ensembles, and Strauss the Younger was soon dubbed "The Waltz King." Johann's younger brother Josef (1827-1870) trained as an engineer and architect, and by age twenty-six he was well launched on a respectable, bourgeois life. Johann, however, was working himself into a nervous exhaustion with his feverish activity with the Strauss Orchestra at the time, and he came home late one night and collapsed at his mother's feet. Six months of complete rest was prescribed, but his illness presented the pressing problem of how the orchestra, the family's main financial support, was to be kept going. Young Eduard was only eighteen, so the sole choice seemed to be Josef, whose initial objections were overcome



Johann Strauss II, the "Waltz King"

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when Johann, from his sickbed, told him, "You are the most talented of us all." Josef acquiesced, and, after some speedy lessons in music theory and violin, he made his debut as conductor of the Strauss Orchestra on July 23, 1853. For that debut, he wrote a waltz called *Die Ersten und die Letzten* ("The First and the Last"). The first, indeed, but hardly the last. Josef found a real talent for composition, and he wrote nearly 300 works, including 222 waltzes, during the remaining seventeen years of his life.

JOHANN STRAUSS, JR., was famed throughout the world for his waltzes for many years before he decided to write his first operetta. After much cajoling from his wife, Jetty, an ex-opera singer whose fortune allowed him to give up the exertions of conducting that had worn out his father, Strauss composed *Indigo und die vierzig Räuber* ("Indigo and the Forty Thieves") in 1871, a piece that appeared just as Jacques Offenbach's popularity in Vienna was starting to wane. Strauss's irresistible music made *Indigo* a success, as it did two years later with *Der Karneval in Rom*, but it was with *Die Fledermaus* ("The Bat") that he created his first theatrical masterpiece. The operetta's hilarious story is filled with mistaken and concealed identities, glittering balls, assignations, and an unquenchable *joie de vivre*, and the sparkling **Overture to "Die Fledermaus"** perfectly reflects this heady world of champagne, *Schlag*, and *chambres séparées*.

Johann's "**Amid Thunder and Lightning**" originated as a *Schnell-Polka* ("Fast Polka") titled *Sternschnuppe* ("Shooting Star") written for the Hesperus Ball given by the Vienna Artists' Association on February 16, 1868. For the traditional "Carnival Revue" on March 1 of all the new pieces that the Strauss brothers had written for that year's festivities (twenty in 1868), Johann revised *Sternschnuppe* and re-titled it *Unter Donner und Blitz*—"Amid Thunder and Lightning."

Johann's operetta *Das Spitzentuch der Königin* ("The Queen's Lace Handkerchief"), whose convoluted plot has the famed Spanish novelist Miguel de Cervantes resolving intrigues at the 16th-century Portuguese court, premiered with modest success at Vienna's Theater-an-der-Wien on October 1, 1880; after opening the Casino Theatre in New York on October 21, 1882, it was his most popular stage work with American audiences for many years. For a Sunday-afternoon concert at the Musikverein directed by his brother Eduard on November 7th, Johann assembled a sequence of waltz melodies from the operetta under the title "**Rosen aus dem Süden**" ("Roses from the South").

"This Week at Tanglewood"

Another way to add more to your Tanglewood experience, "THIS WEEK AT TANGLEWOOD" is a panel discussion featuring special guests who will provide commentary and answer questions about the upcoming week's concerts.

Shed, Fridays at 7:15pm.

Attendance is free with tickets to Friday evening's concert. Hosted by Martin Bookspan.

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July 26 in the Roman Catholic calendar is the feast of St. Anne, held to be the mother of the Virgin Mary and the patron saint of housewives, grandmothers, cabinet-makers, miners, seamstresses, and women in labor. For a performance in an establishment called *Zum wilden Mann* ("The Wild Man") in Vienna's Prater on St. Anne's Day in 1852, Strauss composed the graceful "**Annen-Polka**," which one reporter thought was "a lovely present to all the Annas, Ninas, Nanys, Nettchens, etc., etc. It pleased so much because of its charming, melodious and inviting dance tunes, that again and again there were demands for it to be repeated." The tribute was also personal for Strauss—his mother was named Anna, and so was a younger sister.

The "fast polka" "**Auf der Jagd**" ("**At the Hunt**") is based on themes from *Cagliostro in Wien* ("Cagliostro in Vienna") of 1875, Strauss's fourth operetta, in which the infamous 18th-century Italian adventurer, physician, magician, and alchemist descends upon the Imperial city to work his wiles and charms upon the gullible Viennese aristocracy, not least the Empress herself. In its concert setting, *At the Hunt* is a miniature tone poem that evokes forest scenes with its gun shots, hunting horns, and galloping rhythms.

The "**Emperor-Waltzes**" ("**Kaiser-Walzer**"), the last of the great works in the form composed by Johann Strauss, Jr., was written in 1888 as part of the grand celebrations marking the fortieth anniversary of Emperor Franz Josef's coronation. Conceived for the concert hall rather than for the ballroom, it is one of Strauss's greatest pieces, "the most beautiful flower that the incredible tree of Strauss music had produced in 75 years," according to the French writer Guillaume Ritter.

RICHARD E. RODDA

Cleveland-based Richard E. Rodda provides program notes for orchestras and chamber music series across the country. Program note copyright ©2010 Richard E. Rodda.



Guest Artists

Hans Graf



The distinguished Austrian conductor Hans Graf tonight graciously substitutes for James Levine at short notice. Known for his wide repertoire and creative programming, Mr. Graf was appointed music director of the Houston Symphony in 2000 and began his tenure with that orchestra in September 2001. Previously he served as music director of the Calgary Philharmonic for eight seasons and of the Orchestre National Bordeaux Aquitaine for six years. From 1984 to 1994 he also led the Salzburg Mozarteum Orchestra. Hans Graf is a frequent guest with all of the major North American orchestras. Recent and upcoming guest engagements include appearances with the Cleveland and Philadelphia orchestras, the New York and Los Angeles philharmonics, the San Francisco, Saint Louis, Cincinnati, Detroit, Dallas, Baltimore, Vancouver, Atlanta, and National symphonies, and the St. Paul Chamber Orchestra, among others. Over the past decade he has developed a close relationship with the Boston Symphony Orchestra, appearing regularly with the orchestra both during the subscription season and at Tanglewood. He made his Carnegie Hall debut with the Houston Symphony in January 2006, returning there in March 2007 with the Orchestra of St. Luke's, and again in January 2010 with the Houston Symphony for the New York premiere of *The Planets—An HD Odyssey*, featuring Holst's famous work accompanied by high-definition images from NASA explorations. Recent and upcoming engagements include the Vienna Philharmonic, Vienna

Symphony, Royal Concertgebouw Orchestra, and Leipzig Gewandhaus Orchestra, St. Petersburg Philharmonic, Deutsches Symphonie-Orchester, Bavarian Radio Orchestra, Rotterdam Philharmonic, Budapest Festival Orchestra, Netherlands Radio Philharmonic, Sydney Symphony, and Malaysian Philharmonic, and a tour to the United Kingdom with the Houston Symphony. He has participated in such prestigious European festivals as the Maggio Musicale Fiorentino, Bregenz, and Aix-en-Provence; he also appeared for twelve consecutive seasons at the Salzburg Festival. His summer 2010 festival engagements include Aspen's opening concert and return visits to Tanglewood and Chicago's Grant Park Festival. Mr. Graf first conducted the Vienna State Opera in 1981 and has since led productions in the opera houses of Berlin, Munich, Paris, and Rome. Recent opera engagements include *Parsifal* at the Zurich Opera and *Boris Godunov* at the Opera National du Rhin in Strasbourg. Born in 1949 near Linz, Hans Graf studied violin and piano as a child. After earning diplomas in piano and conducting from the Musikhochschule in Graz, he continued his conducting studies with Franco Ferrara, Sergiu Celibidache, and Arvid Jansons. Mr. Graf was music director in 1975-76 of the Iraqi National Symphony Orchestra in Baghdad and the following year began coaching at the Vienna State Opera. His international career was launched in 1979 when he was awarded first prize at the Karl Böhm Competition. His discography includes the complete symphonies of Mozart and Schubert, the premiere recording of Zemlinsky's opera *Es war einmal*, the complete works of Dutilleux, and, with the Houston Symphony, works by Bartók and Stravinsky, Zemlinsky's *Lyric Symphony*, Berg's Three Pieces from the *Lyric Suite*, and a DVD of *The Planets—An HD Odyssey*. Mr. Graf has been awarded the Chevalier de l'ordre de la Légion d'honneur by the French government for championing French music around the world, and the Grand Decoration of Honour in Gold for Services to the Republic of Austria. Hans Graf made his BSO debut in March 1995 and his Tanglewood debut in August 1997. He has appeared at Tanglewood nearly every summer since then, and has also returned frequently to Symphony Hall, most recently for a subscription program of Brahms and Bruckner in March 2009. His most recent Tanglewood appearances with the orchestra were in 2008, conducting an all-Mozart program and, as part of Tanglewood on Parade, Respighi's *Fountains of Rome*.

Lynn Harrell

Lynn Harrell's presence is felt throughout the musical world as soloist, chamber musician, recitalist, conductor, and teacher. He performs regularly with the major ensembles of Boston, Chicago, New York, Philadelphia, San Francisco, Ottawa, Pittsburgh, and the National Symphony. He has appeared with the orchestras of London, Munich, Berlin, Zurich, and Israel, and collaborates regularly with such noted conductors as Levine, Marriner, Masur, Mehta, Previn, Rattle, Slatkin, Temirkanov, Tilson Thomas, and Zinman. He has also toured extensively to Australia and New Zealand as well as the Far East, including Japan, Korea, Malaysia, Taiwan, and Hong Kong. In the summer of 1999 Mr. Harrell was featured in a three-week "Lynn Harrell Cello Festival" with the Hong Kong Philharmonic. In recent seasons he has particularly enjoyed collaborating with violinist Anne-Sophie Mutter and pianist André Previn. In January 2004 the trio performed the Beethoven Triple Concerto with Kurt Masur and the New York Philharmonic. Summer music festivals are an important part of Mr. Harrell's life: he appears regularly at the Verbier Festival in Switzerland, the Aspen and Grand Tetons festivals, and the Amelia Island Festival. In 1994 he appeared with the Royal Philharmonic at the Vatican, for an audience that included Pope John Paul II and the Chief Rabbi of Rome, in a concert dedicated to the memory of the six million Jews who perished in the Holocaust. That same year, he appeared live at the Grammy Awards with Itzhak Perlman and Pinchas Zukerman, performing an excerpt from their Grammy-nominated recording



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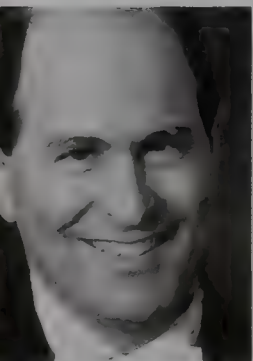
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of the complete Beethoven string trios. Highlights of his extensive discography include the Bach cello suites (London/Decca), the world premiere recording of Victor Herbert's Cello Concerto No. 1 with the Academy of St. Martin in the Fields led by Marriner (London/Decca), the Walton Concerto with Rattle and the City of Birmingham Symphony Orchestra (EMI), and the Donald Erb Concerto with Slatkin and the Saint Louis Symphony (New World). Together with Itzhak Perlman and Vladimir Ashkenazy, he received two Grammy Awards—for the Tchaikovsky Piano Trio, and for the complete Beethoven piano trios (both Angel/EMI). Most recently he has recorded Tchaikovsky's *Rococo* Variations for cello and orchestra, Shostakovich's Cello Concerto No. 2, and Prokofiev's *Symphony-Concerto* for cello and orchestra with Gerard Schwarz and the Royal Liverpool Philharmonic (Classico). As an educator, Lynn Harrell held the International Chair for Cello Studies at, and was later head of, the Royal Academy in London, and was artistic director of the orchestra, chamber music, and conductor training program at the Los Angeles Philharmonic Institute. He has also given master classes at the Verbier and Aspen festivals and in major metropolitan areas throughout the world. From 2002 to 2008 he taught cello at Rice University's Shepherd School of Music. Lynn Harrell was born in New York to musician parents. He began his musical studies in Dallas and proceeded to the Juilliard School and the Curtis Institute of Music. The recipient of numerous awards, including the first Avery Fisher Award, he plays a 1720 Montagnana and makes his home in Santa Monica, California. Mr. Harrell made his Boston Symphony debut in November 1978 and has since appeared frequently with the orchestra in Boston and at Tanglewood, most recently at Tanglewood in July 2007 and at Symphony Hall in February 2010.

Steven Ansell

Steven Ansell joined the Boston Symphony Orchestra as principal viola in September 1996, occupying the Charles S. Dana chair, having already appeared with the BSO in



Symphony Hall as guest principal viola. A native of Seattle, he also remains a member of the acclaimed Muir String Quartet, which he co-founded in 1979, and with which he has toured extensively throughout the world. A graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle, Mr. Ansell was named professor of viola at the University of Houston at twenty-one and became assistant principal viola of the Pittsburgh Symphony Orchestra under André Previn at twenty-three. As a recording artist he has received two Grand Prix du Disque awards and a *Gramophone* magazine award for Best Chamber Music Recording of the Year. He has appeared on PBS's "In Performance at the White House," has participated in the Tanglewood, Marlboro,

Schleswig-Holstein, Newport, Blossom, Spoleto, and Snowbird music festivals, and premiered Ezra Laderman's Concerto for Viola and Orchestra with the Berkshire Symphony Orchestra. Mr. Ansell teaches at the Boston University College of Fine Arts. As principal viola of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players. His solo appearances with the Boston Symphony Orchestra have included Mozart's *Sinfonia concertante* for violin and viola, Bruch's Concerto for Viola, Clarinet, and Orchestra, Berlioz's *Harold in Italy* under the direction of Emmanuel Krivine and James Levine, and performances of Strauss's *Don Quixote* led by Seiji Ozawa, Rafael Frühbeck de Burgos, and James Levine, collaborating with cellists including Mstislav Rostropovich, Yo-Yo Ma, Steven Isserlis, Jian Wang, and, most recently, in February 2010 at Symphony Hall, Lynn Harrell.



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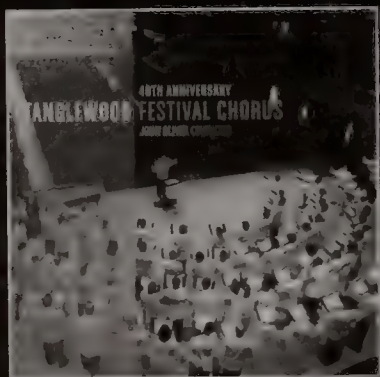
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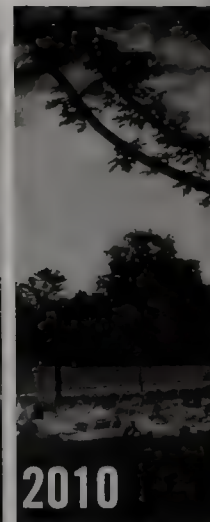
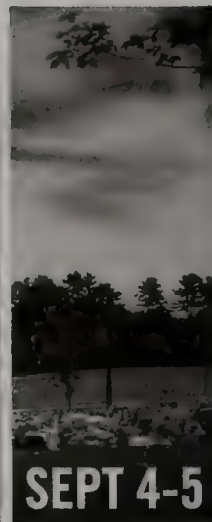
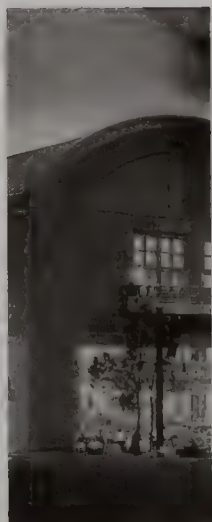
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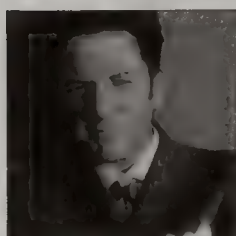
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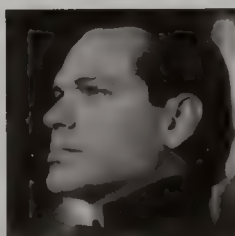
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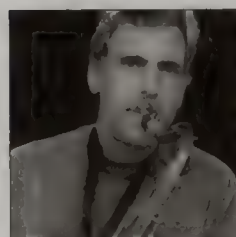
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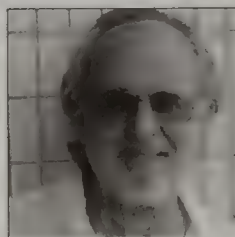
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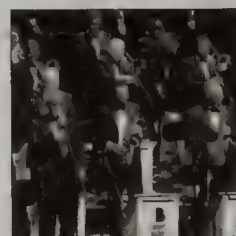


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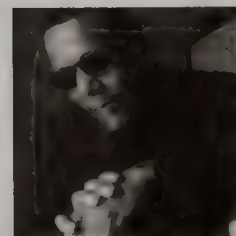
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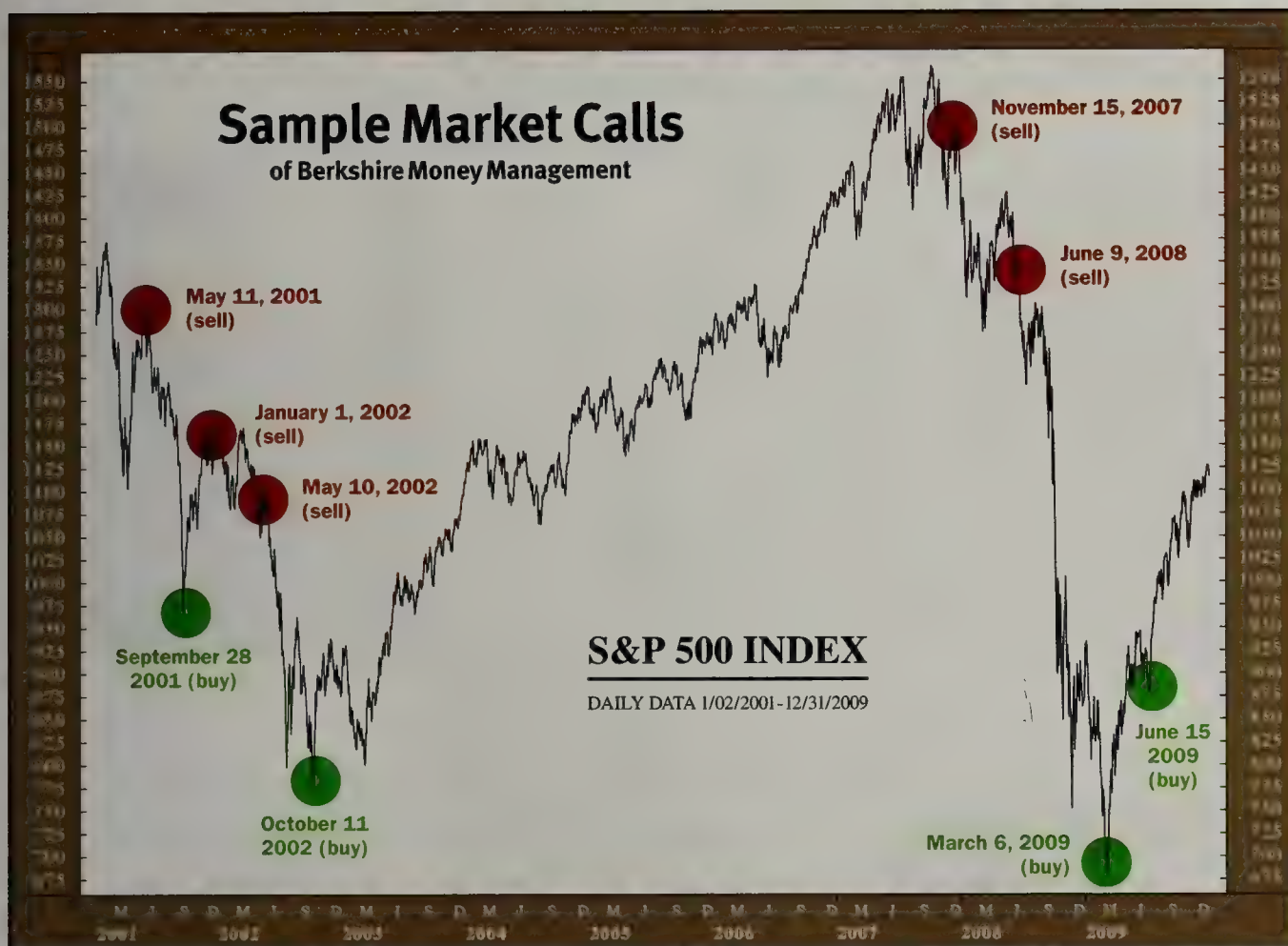
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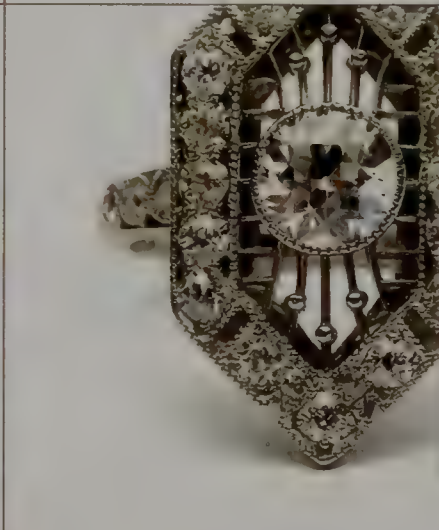
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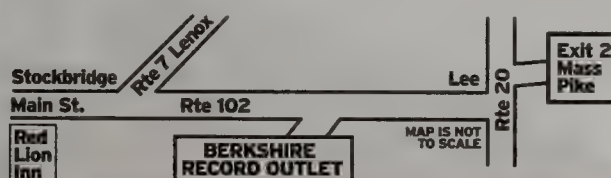


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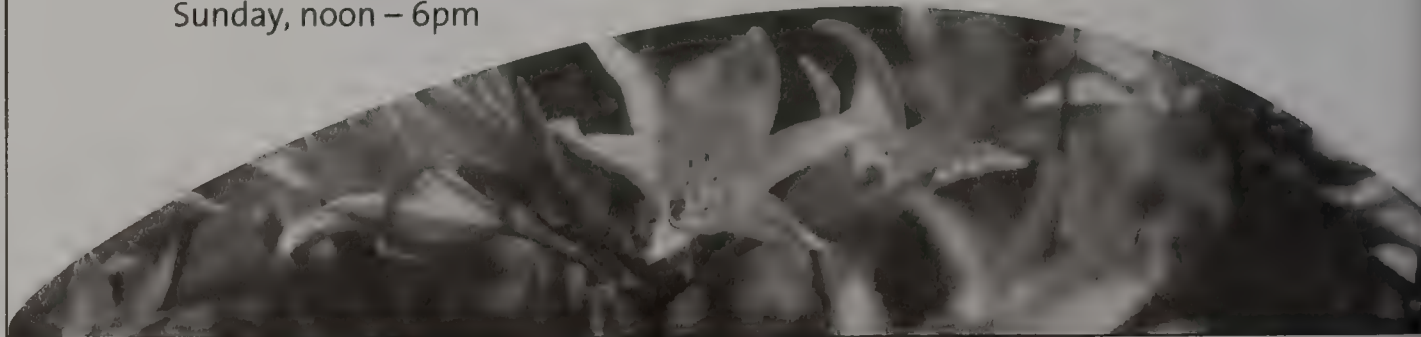
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This Summer's Special Focus Exhibits at the Tanglewood Visitor Center and Highwood

Celebrating the Tanglewood Music Center's 70th Anniversary,
and Tanglewood Photographer Walter H. Scott

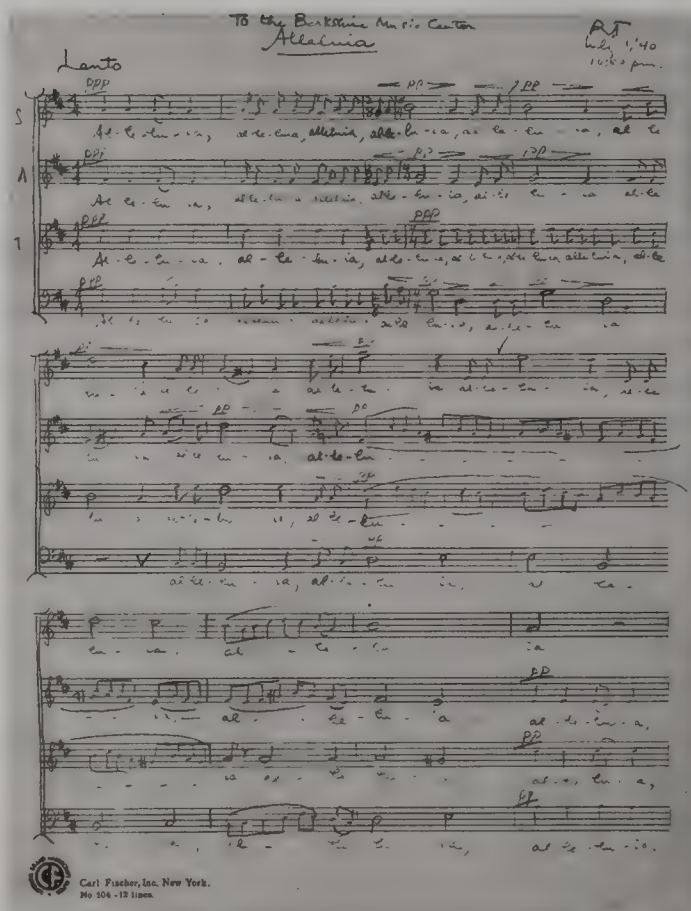


Aaron Copland teaching a Berkshire Music Center composing class in the 1940s (Howard S. Babbitt, Jr./BSO Archives)

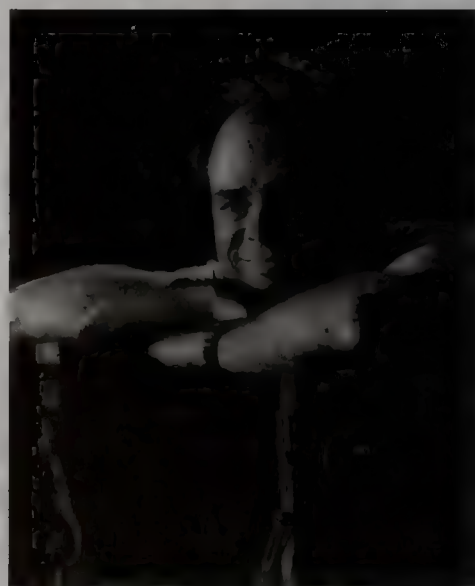
This summer marks the 70th anniversary of the Tanglewood Music Center, the BSO's summer training institute for young musicians that was founded (as the Berkshire Music Center) by Serge Koussevitzky in 1940. In conjunction with this anniversary, the BSO Archives has mounted an exhibit at the Tanglewood Visitor Center. The display celebrates the seven decades of teaching and learning that have influenced generations of instrumentalists, conductors, vocalists, and composers who have studied with BSO musicians and conductors, as well as with a vast number of distinguished composers and other visiting artists on the TMC faculty.

In addition, a special exhibit on the first floor of the Highwood Manor House celebrates the work of distinguished photographer Walter H. Scott (1931-2009). For more than a quarter-century, from 1974, Walter Scott documented the history of Tanglewood through the

thousands of pictures he took. Curated by his son Hilary Scott, the exhibit includes vintage prints from Walter Scott's Stockbridge studio.



First page of the manuscript score of Randall Thompson's "Alleluia," composed for the opening exercises of the Berkshire Music Center's inaugural session in 1940 (BSO Archives)



A late-1970s portrait of Tanglewood photographer Walter H. Scott (courtesy Hilary Scott)



Tanglewood

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at

Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.



After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed (BSO Archives)

At the all-Wagner concert that opened the 1937 festival's second weekend,

rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of \$100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,... which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.

With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday- and Saturday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

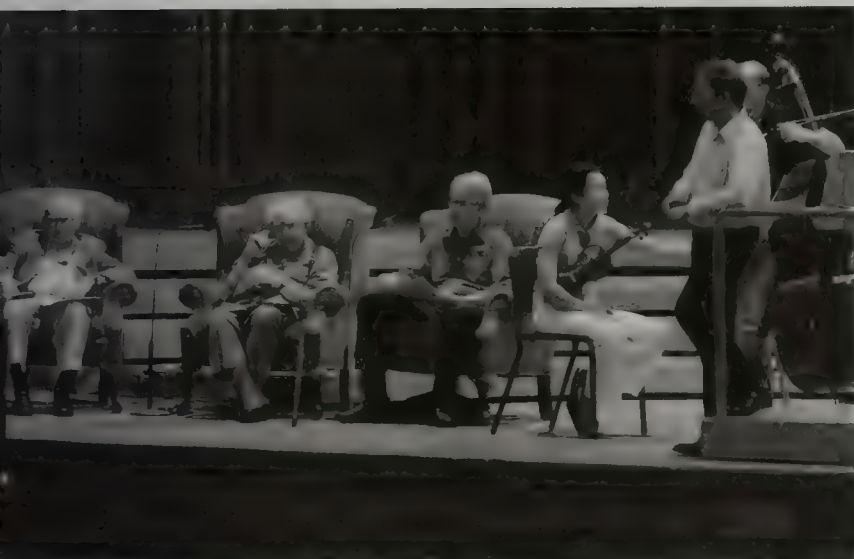
The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song. All participants receive full fellowships covering tuition, room, and board. TMC Orchestra highlights this summer include Mahler's Symphony No. 3 conducted by Michael Tilson Thomas in the Koussevitzky Music Shed (July 17), and, in Seiji Ozawa Hall, works by Falla and Debussy led by Rafael Frühbeck de Burgos (July 5), Hindemith's *Symphonic Metamorphoses on Themes of*

Weber led by Herbert Blomstedt (July 25), and Copland's Symphony No. 3 led by Robert Spano (August 16). In addition, a concert by the TMC Chamber Orchestra will showcase performances by the TMC Conducting Fellows (July 12).

Opera activities include a fully staged TMC production of Strauss's *Ariadne auf Naxos* with Christoph von Dohnányi conducting (August 1, 2, and 4 in the Theatre) and concert versions of Oliver Knussen's *Where the Wild Things Are* and John Harbison's *Full Moon in March* as part of the 2010 Festival of Contemporary Music (August 15 in Ozawa Hall). The Mark Morris Dance Group returns for its annual residency with performances by the company and TMC Fellows on June 27 and 28, including a new Mark Morris work choreographed to folksong arrangements by Beethoven and MMDG



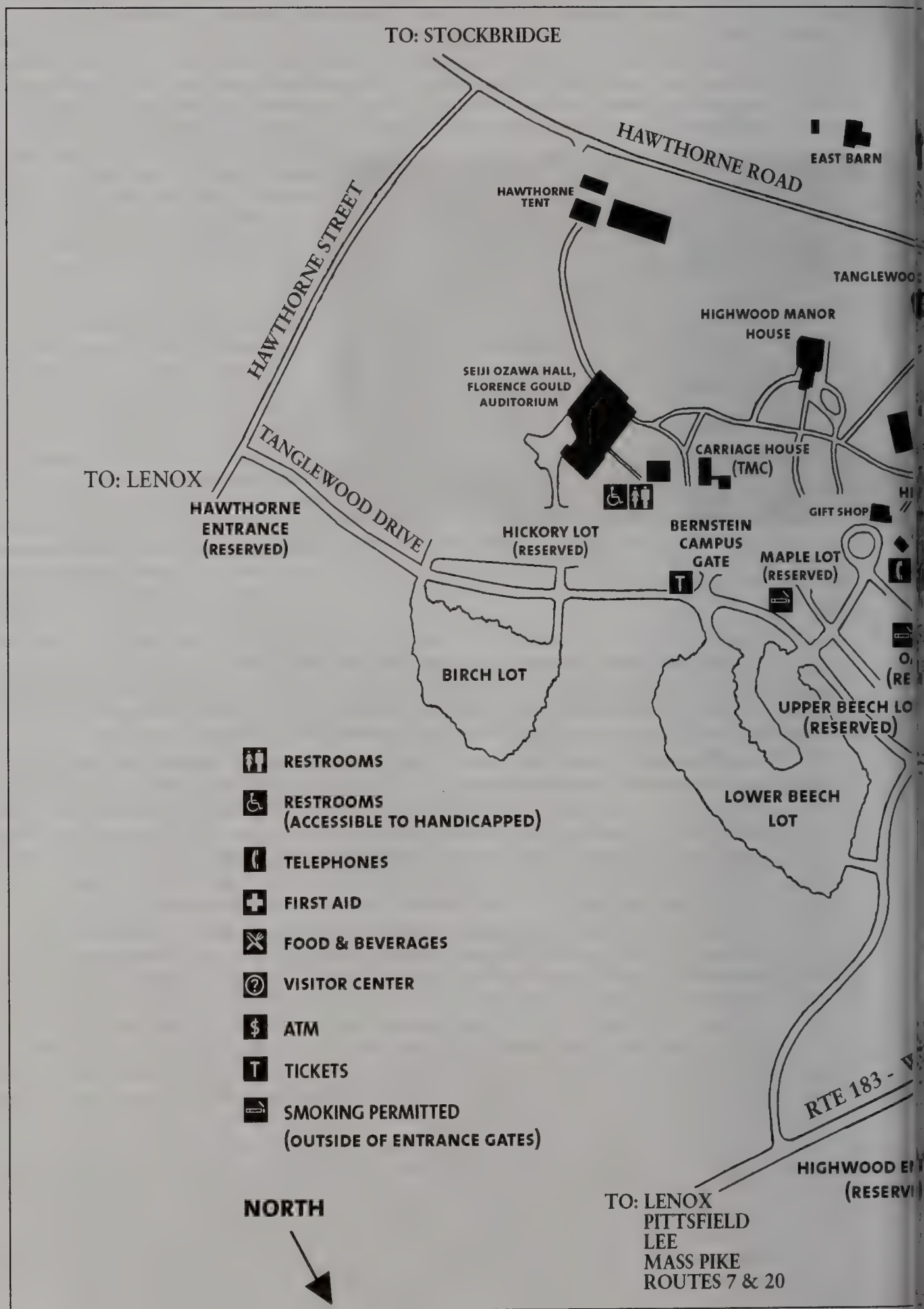
Milton Babbitt, Elliott Carter, John Harbison, and TMC Fellows including conductor Tomasz Golka (standing at podium) during rehearsal for a 2006 TMC performance of Stravinsky's "L'Histoire du soldat" (photo: Hilary Scott)

repertory works choreographed to music by Cowell, Chopin, and Harrison. TMC string players start the season with a week-long intensive study of the string quartet, culminating in marathon concerts on June 27 and 28 in the Theatre. All of the TMC Fellows participate in chamber music programs in Ozawa Hall throughout the summer, notably on Sunday mornings at 10 a.m., and on Saturdays at 6 p.m. prior to BSO concerts.

The Festival of Contemporary Music (FCM), an annual five-day celebration of the music of our time, will this year be the culmination of season-long programming celebrating the Tanglewood Music Center's 70th anniversary, and the seven decades of great composers who have taken a major role in its composition program teaching the next generation of composers and inspiring the next generation of performers. Directed and programmed collaboratively by Gunther Schuller, Oliver Knussen, and John Harbison, this year's six FCM concerts (August 12-16) will be a retrospective of great works of the twentieth and twenty-first centuries.

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, Leonard Bernstein, Stephanie Blythe, William Bolcom, David Del Tredici, Christoph von Dohnányi, Jacob Druckman, Lukas Foss, Michael Gandolfi, John Harbison, Gilbert Kalish, Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Seiji Ozawa, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.





Tanglewood

Program Book Re-Use Initiative

Tanglewood is pleased to continue its program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

**If you would like your program book to be re-used,
please choose from the following:**

- 1) Return your unwanted clean program book to an usher following the performance.
- 2) Leave your program book on your seat.
- 3) Return your clean program book to the program bins.

Thank you for helping to make Tanglewood greener!

In Consideration of Our Performing Artists and Patrons

Please note: Tanglewood is pleased to offer a smoke-free environment. We ask that you refrain from smoking anywhere on the Tanglewood grounds. Designated smoking areas are marked outside the entrance gates.

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission. Please do not bring food or beverages into the Koussevitzky Music Shed or Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals is prohibited, and that video cameras may not be carried into the Music Shed or Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

For the safety of your fellow patrons, please note that cooking, open flames, sports activities, bikes, scooters, skateboards, and tents or other structures are prohibited from the Tanglewood grounds. Please also note that ball playing is not permitted on the Shed lawn when the grounds are open for a Shed concert, and that during Shed concerts children may play ball only behind the Visitor Center or near Ozawa Hall.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

Thank you for your cooperation.

Tanglewood Information

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.tanglewood.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

TANGLEWOOD's WEB SITE at www.tanglewood.org provides information on all Boston Symphony Orchestra activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Re-admission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered online in advance at www.tanglewood.org or by phone at (413) 637-5240.

The Last Five Years

Written and Composed
by Jason Robert Brown
Directed by Anders Cato

The Guardsman

by Ferenc Molnár
Directed by John Rando

Macbeth

by William Shakespeare
Directed by Eric Hill

**Edward Albee's
A Delicate Balance**

Directed by David Auburn

K2

by Patrick Meyers
Directed by Wes Grantom

Endgame

by Samuel Beckett
Directed by Eric Hill

**Rodgers & Hart's
Babes in Arms**

Directed by E. Gray Simons III

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OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are \$17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is open during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. The Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 5 p.m. Monday through Friday, from 9 a.m. through intermission on Saturday, and from noon until 5 p.m. Sunday. The Visitor Center is open from July 2 through August 29. There is no admission charge.



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In Tribute to Florence Gould

Florence Gould

Florence Lacaze Gould, for whom the Florence Gould Auditorium in Seiji Ozawa Hall is named, was born in San Francisco to French parents in 1895. The San Francisco earthquake of 1906 destroyed her father's printing house, and the family returned to France. Florence arrived not speaking a word of French, but she was quick, intelligent, and musically gifted, and by the age of sixteen she was studying voice at the Paris Conservatory. Although she asserted throughout her life that she "had not a drop of American blood," she remained a U.S. citizen until her death in 1983.



(photo: Courtesy of the Trustees, Florence Gould Foundation)

Florence returned to San Francisco with her new husband, an American architect, at the outbreak of World War I, but the marriage did not last and she returned to France in 1917. Following the Armistice, she recommenced her musical studies, and was often to be found singing in the salons of Paris, along with the likes of the famous Parisian entertainer Colette. It was at such an event that she caught the eye of Frank Jay Gould, son of the American railroad magnate Jay Gould. The two were married in 1923 and, at her husband's request, Florence gave up her singing career.

The Goulds were at the center of social life in the South of France during the 1920s and 1930s, where they attracted an international crowd of socialites, artists, and writers. They remained in France throughout World War II, during which time Florence served as a nurse and established a famous literary salon that became a center of intellectual life in wartime Paris. It was also at this time that she became a patron of contemporary painters, Braque and Picasso among them, and began amassing an extraordinary collection of modern art.

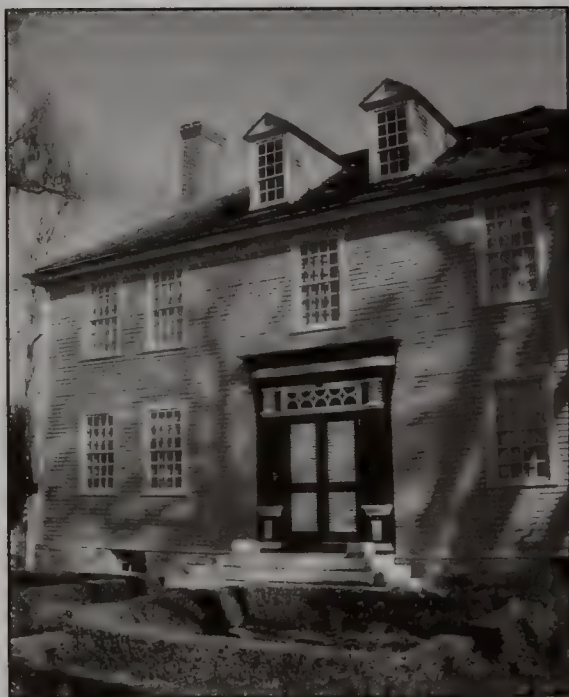
Frank Gould died in 1956, leaving an enormous fortune to his wife. Florence Gould continued her philanthropy to the arts, and was awarded the Légion d'honneur by French President Charles de Gaulle in 1961. The guests of her salon tended no longer to be rebellious, avant-garde intellectuals, but, instead, great established personages, many of them members of the Académie. She also surrounded herself with the leading European and American art collectors, dealers, and cultural leaders. At the time of her death, her art collection included works by Bonnard, Cassatt, Cézanne, Corot, Degas, Gauguin, Toulouse-Lautrec, Manet, Monet, Pissarro, Renoir, and Van Gogh. The majority of the proceeds from the sale of her estate was given to the Florence Gould Foundation, the principal purpose of which is to foster Franco-American amity and collaboration. The Florence Gould Foundation endowed the auditorium of Seiji Ozawa Hall, naming it in honor of Mrs. Gould, in 1990, and similarly has named other cultural facilities throughout the United States and in France. The Foundation also has endowed a Fellowship at the Tanglewood Music Center for the benefit of talented young French musicians.

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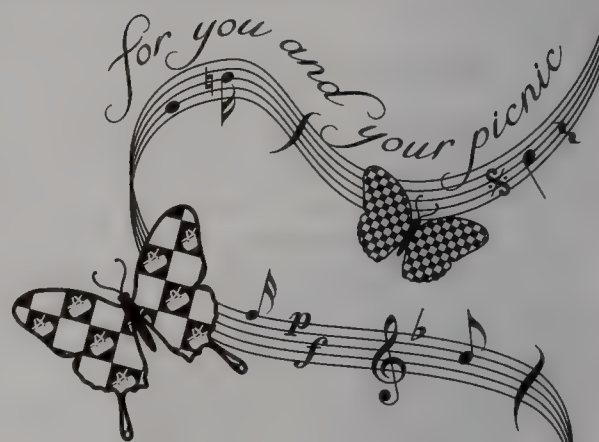
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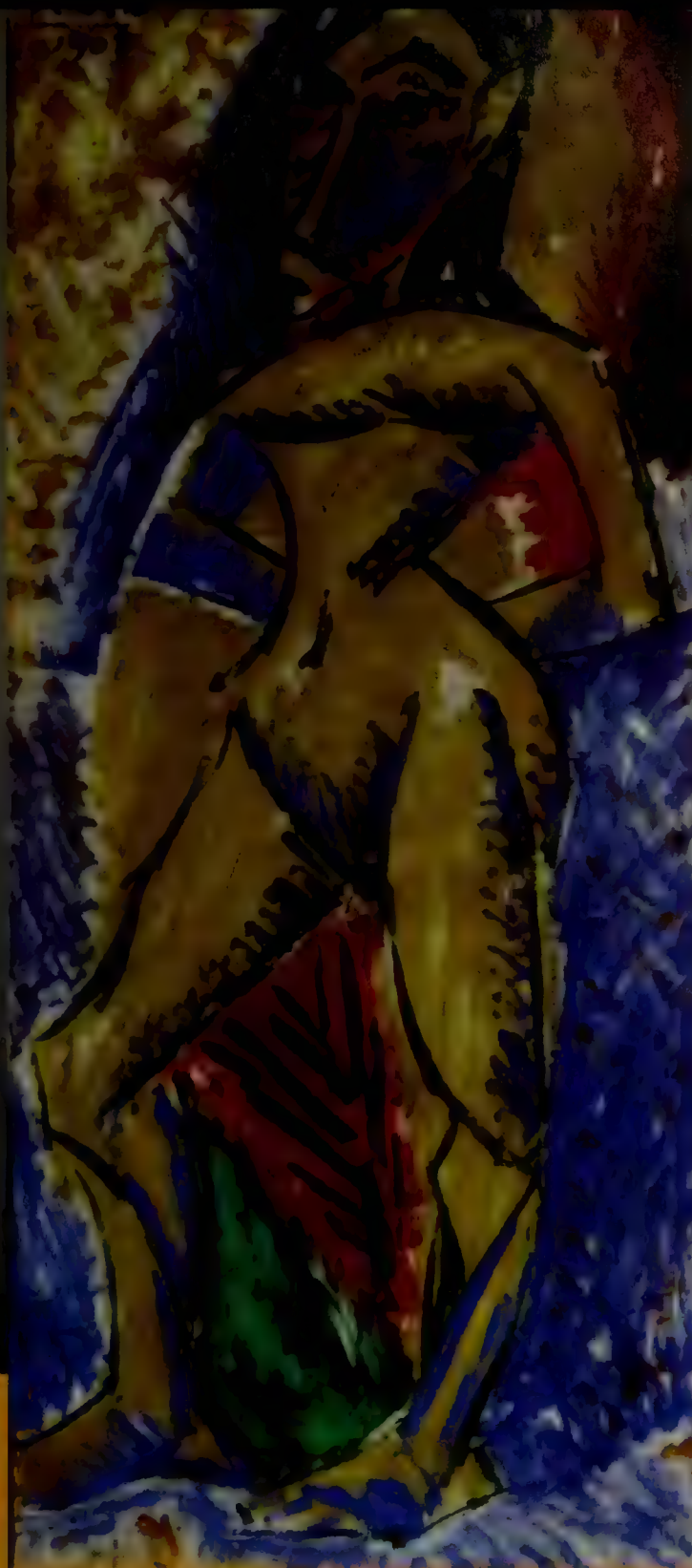


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LEFT: *Little Dancer Aged Fourteen*, 1879-81, by Edgar Degas. The Clark, Williamstown, Massachusetts. RIGHT: *Standing Nude*, 1907, by Pablo Picasso. Museo del Novecento, Milan (8750). © 2010 Estate of Pablo Picasso / ARS, New York



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Opera

THE DISTANT SOUND (Der ferne Klang)

July 30, August 1, 4, 6

Music and Libretto by Franz Schreker
American Symphony Orchestra
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Directed by Thaddeus Strassberger

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Directed by Caitriona McLaughlin

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Operetta

THE CHOCOLATE SOLDIER

August 5–15

Music by Oscar Straus
Conducted by James Bagwell
Directed by Mike Horn

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weekend one

Berg and Vienna

Friday, August 13	program one	Alban Berg: The Path of Expressive Intensity Chamber works by Berg
Saturday, August 14	program two	The Vienna of Berg's Youth Chamber works by Zemlinsky, Webern, and others
	program three	Mahler and Beyond American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Berg, Mahler, Korngold, and others
Sunday, August 15	program four	Eros and Thanatos Chamber works by Berg, Schreker, Mahler, and others
	program five	Teachers and Apostles Chamber works by Berg, Schönberg, Wellesz, and others
	program six	The Orchestra Reimagined Members of the American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Berg, Busoni, Hindemith, and others

weekend two

Berg the European

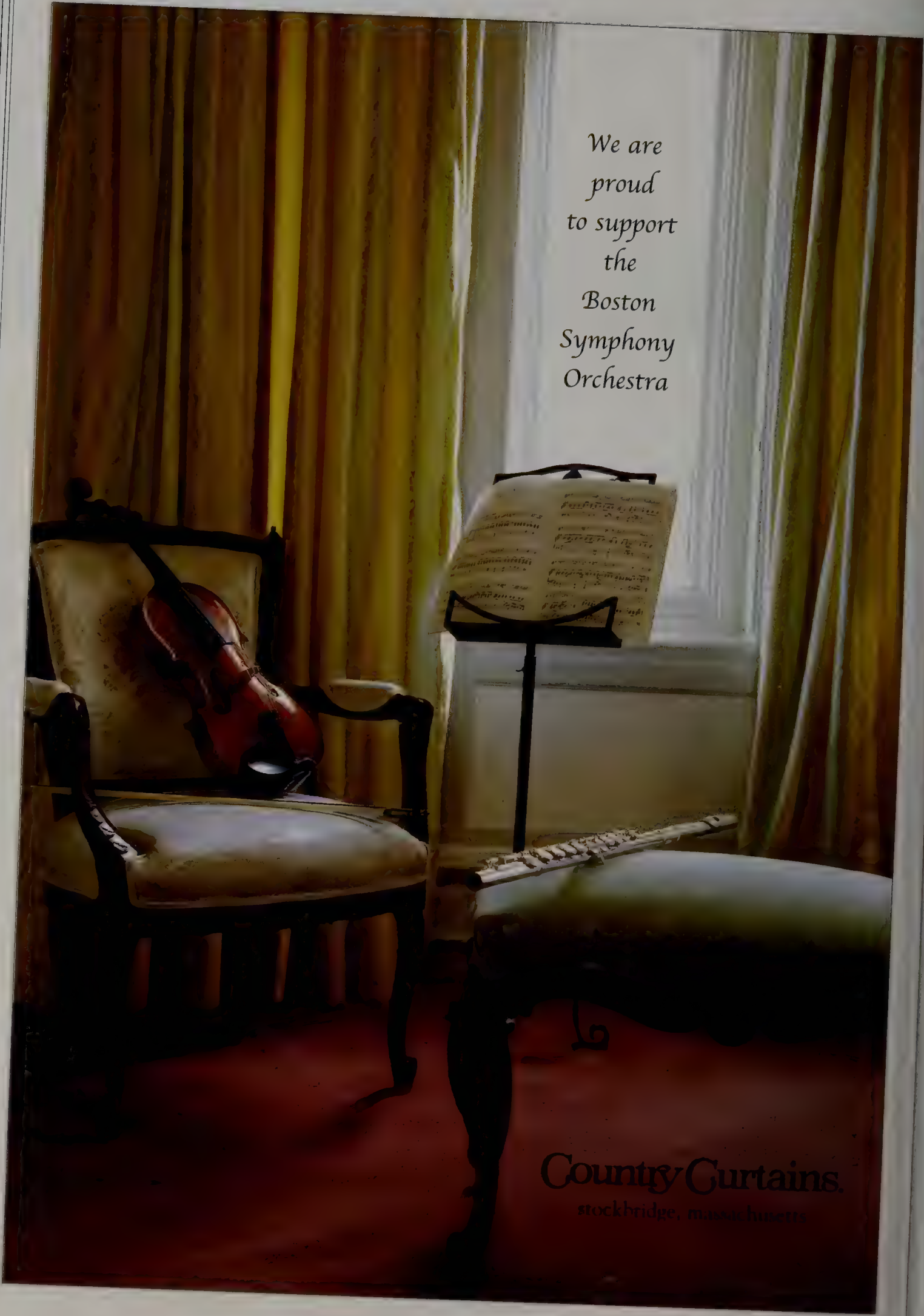
Friday, August 20	program seven	"No Critics Allowed": The Society for Private Performances Chamber works by Berg, Debussy, Reger, and others
Saturday, August 21	program eight	You Can't Be Serious! Viennese Operetta and Popular Music Works by Berg, Sullivan, Lehár, Kálmán, and others
	program nine	Composers Select: New Music in the 1920s Chamber works by Berg, Toch, Gershwin, and others
	program ten	Modernism and Its Discontent American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Berg and Schmidt
Sunday, August 22	program eleven	Between Accommodation and Inner Emigration: The Composer's Predicament Works by Berg, Schoeck, Hartmann, and others
	program twelve	Crimes and Passions American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Berg, Hindemith, and Weill

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SEIJI OZAWA HALL AT TANGLEWOOD

July 25–August 26, 2010

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Sunday, July 25, 8pm

Florence Gould Auditorium, Seiji Ozawa Hall

**THE CAROLINE AND JAMES TAYLOR CONCERT
IN CELEBRATION OF OUR FRIEND SEIJI OZAWA**

TANGLEWOOD MUSIC CENTER ORCHESTRA

HERBERT BLOMSTEDT, conductor

TMC CONDUCTING FELLOWS:

KEITARO HARADA, conductor

CRISTIAN MACELARU, conductor

ALEXANDER PRIOR, conductor

MENDELSSOHN Overture, "The Hebrides" ("Fingal's Cave"), Opus 26

KEITARO HARADA conducting

MENDELSSOHN Suite from the Incidental music to "A Midsummer Night's Dream"

Overture

Scherzo

Intermezzo

Nocturne

Wedding March

CRISTIAN MACELARU conducting

{ I n t e r m i s s i o n }

TCHAIKOVSKY "Romeo and Juliet," Fantasy-Overture

ALEXANDER PRIOR conducting

HINDEMITH "Symphonic Metamorphoses on Themes of Carl Maria von Weber"

Allegro

Turandot: Scherzo

Andantino

March

HERBERT BLOMSTEDT conducting



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Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Felix Mendelssohn (1809-1847)

Overture, "The Hebrides" ("Fingal's Cave"), Opus 26

Mendelssohn's *Fingal's Cave* Overture bears the name of a grotto in the Hebrides Islands (hence the work's alternate title, *Hebrides* Overture) off the west coast of Scotland, which was a popular tourist attraction in the composer's time and which Mendelssohn visited in the summer of 1829. Inspiration for this music came swiftly;



Mendelssohn sent his sister a letter with a sketch of the Overture's opening theme on August 7, the first day he spent within sight of the Hebrides and a day before he actually visited the cavern. The twenty-year-old Mendelssohn's trip to Fingal's Cave was marked by ominous, stormy weather, and that forbidding atmosphere is reflected throughout, beginning with the dramatic, falling melody that opens the piece and serves as its thematic backbone.

A freestanding orchestral composition, this so-called Overture is actually more of a tone poem—a prediction in miniature of the sprawling programmatic pieces eventually to come from Liszt, Sibelius, Strauss, and others, which became all the rage in the late 19th century. Widely admired by fellow composers, the *Fingal's Cave* Overture received perhaps its most ringing endorsement from Brahms. Despite his vehement condemnation of program music, the towering Romantic composer had nothing but adulation for Mendelssohn's enchanting Overture, reportedly claiming, "I would gladly give all my works if I had succeeded in composing a *Hebrides* Overture."

Felix Mendelssohn

Suite from the Incidental music to "A Midsummer Night's Dream"

In the long, astounding history of musical child prodigies, Mendelssohn towers above the vast majority and has few, if any, equals—a strong argument can be made that Mendelssohn's early accomplishments surpass even Mozart's. The Overture to



A Midsummer Night's Dream, which Mendelssohn wrote at the age of seventeen, is enduring proof of the composer's natural gift and an incredible feat of composition for one so young, demonstrating a full-fledged mastery of form, melody, harmony, and orchestration. Composed shortly after Mendelssohn first read a German translation of Shakespeare's drama, the Overture captures the impish nature of the play, sparkling with lively rhythms and instrumental effects. As his sister Fanny recalled, "[Mendelssohn] identified with all of the characters.... He recreated them, so to speak, every one of them whom Shakespeare produced in the immensity of his genius." Sixteen years later, in 1842, King Friedrich Wilhelm IV of Prussia, to whom Mendelssohn had dedicated the Overture, commissioned the now-famous and influential

composer to write incidental music for a complete performance of *A Midsummer Night's Dream*. Mendelssohn composed thirteen additional numbers, using the Overture as a curtain-raiser as well as a motivic foundation for the rest of the music.

The Scherzo, which is intended as an entr'acte between the first and second acts of the play, is a balletic frolic that vividly evokes Shakespeare's fairies, who prance "Over hill, over dale / Thorough bush, thorough brier / Over park, over pale / Thorough flood, thorough fire." The Intermezzo connects Acts II and III, depicting Hermia's confused awakening and distressed search for her beloved Lysander through a hesitant and disjointed melody passed around the orchestra above swirling strings. Joining Acts III and IV, the Nocturne is the longest movement of Mendel-

ssohn's suite after the Overture. At that point in the play, the hopelessly jumbled lovers lie asleep in the forest; Mendelssohn's Nocturne captures the stillness of the night with gentle lyricism and soft horn chorales. Yet another entr'acte, this time preceding *A Midsummer Night's Dream's* fifth and final act, the Wedding March undoubtedly contains Mendelssohn's most famous music. A jubilant piece of musical celebration originally intended to represent the joy of the triple wedding at the conclusion of Shakespeare's comedy, the march has gone on to serve the same function at innumerable weddings ever since.

Pyotr Ilyich Tchaikovsky (1840-1893)

"Romeo and Juliet," Fantasy-Overture

Like Mendelssohn's two overtures on tonight's program, Tchaikovsky's *Romeo and Juliet*, which the composer called a "Fantasy-Overture," was designed to stand on its own as a kind of one-movement drama. Unlike Mendelssohn, however, Tchaikovsky did not possess a supernatural musical gift at a young age and developed as a composer relatively late, frequently overhauling his compositions or discarding them entirely when they did not meet his or his audiences' expectations. In 1869, Mily Balakirev, one of the Russian nationalist composers known as the "Russian Five," suggested Shakespeare's star-crossed lovers to Tchaikovsky as an appropriate basis for a new composition. True to form, Tchaikovsky completed the first draft of the score early in 1870 but only arrived at the final version familiar to today's concertgoer ten years later, after extensive and repeated revisions.

Constructed almost entirely from three main motives—the pseudo-religious melody that opens the piece, the combative and angular music that suggests the warring families, and the soaring love theme—*Romeo and Juliet* is an exercise in musical layering. Tchaikovsky continually weaves and transforms his melodies, creating musical coupling and conflict to mirror that of Shakespeare's Montagues and Capulets. Demonstrating his greatest asset, Tchaikovsky gives the listener beautiful and memorable melodies, and the triumphant flight of the love theme about two-thirds of the way through the work's twenty-minute duration is a perfect example of what makes this composer a perennial favorite. Given the subject matter, there is only one way for the music to end, and the thunderous chords that punctuate the finale leave little doubt as to the fate of the young lovers from Verona.

JAY GOODWIN

Currently on the editorial staff of Carnegie Hall, New York-based annotator Jay Goodwin was the Tanglewood Music Center Publications Fellow in 2009.

Steve Rosenthal



Paul Hindemith (1895-1963)

"Symphonic Metamorphoses on Themes of Carl Maria von Weber"

During his all-too-brief forty years, Carl Maria von Weber (1786-1826) almost single-handedly created German romantic opera with *Der Freischütz*, *Euryanthe*, and *Oberon* (which the Boston Symphony performed in a rare staged production at Tanglewood in 1986 in celebration of the 200th anniversary of the composer's birth). His works contained characters who stood for honor and nobility, love and sacrifice, thus representing the highest ideals of a humane German culture. In 1943, at a time when German culture seemed to have been overwhelmed by barbarism, Hindemith—



then teaching at Yale—paid homage to his great predecessor among German composers by turning some of Weber's little four-hand piano pieces into a brilliantly elaborated, playful symphonic score.

Hindemith's entire career epitomized the need for composers to have sound technique; his own was consummate. He was an active performer, a distinguished violist, who wanted to write music that would "sound" in performance, yet that grew out of a carefully balanced interrelationship between melody, harmony, and counterpoint. After sowing his artistic wild oats in a series of youthful works that pleased advanced musicians but outraged conservative ones (including the Nazis, who banned his music), Hindemith settled into a maturity lasting some three decades that offered a remarkable consistency in its neo-classical approach, its careful dissonance treatment (following principles that Hindemith formulated for himself from the overtone series), and an increasing sensitivity to orchestral color.

For the *Symphonic Metamorphoses*, Hindemith chose themes mostly from Weber's four-hand piano music, with the exception of the second movement, which drew upon material written as incidental music to Schiller's *Turandot*. Hindemith did not consider any of this material to represent the very best work or most typical elements of Weber's style, so he used it quite freely and made whatever alterations he deemed appropriate for his own musical purposes.

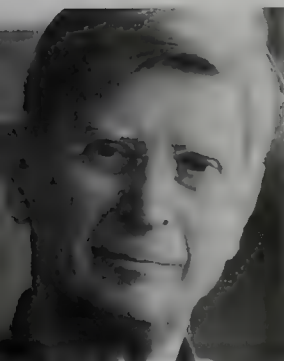
The opening Allegro offers a vigorous and concise working out of two different Weberian themes. The scherzo offers a touch of *chinoiserie* (of course, Schiller's play, drawn from Gozzi's fairy tale, was set in China) with the principal material in the flute and a slightly exotic—certainly for Hindemith—percussion ensemble. The Andantino in 6/8 becomes more and more florid as it progresses, with an extended passage for the flute comprising most of its latter part. The March, the score's finale, stays very close to the Weber original at the beginning, but then Hindemith extends and builds it to a powerful climax.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Artists

Herbert Blomstedt



Born in the United States to Swedish parents, Herbert Blomstedt began his musical education at the Royal Academy of Music in Stockholm and at the University of Uppsala. He later studied conducting at the Juilliard School in New York, contemporary music in Darmstadt, and Renaissance and Baroque music at the Schola Cantorum Basiliensis. He worked with Igor Markevitch in Salzburg and Leonard Bernstein at Tanglewood. Mr. Blomstedt made his conducting debut with the Stockholm Philharmonic in February 1954 and served as chief conductor of the Oslo Philharmonic, Swedish Radio Symphony, and Danish Radio Symphony. As chief conductor of the Dresden Staatskapelle from 1975 to 1985, he toured Europe, the United States, and Japan. As a guest conductor he has appeared with such orchestras as the Berlin Philharmonic, Munich Philharmonic, the Royal Concertgebouw Orchestra of Amsterdam, the Boston Symphony, Chicago Symphony, Cleveland Orchestra, New York Philharmonic, Philadelphia Orchestra, Israel Philharmonic, and the NHK Symphony, of which he is currently honorary conductor. Conductor laureate of the San Francisco Symphony, Mr. Blomstedt was music director there from 1985 to 1995, bringing the orchestra to major European concert venues and festivals including Edinburgh, Salzburg, Munich, and Lucerne. From 1996 to 1998 he was music director of the NDR Symphony Orchestra in Hamburg. In the 1998-99 season he succeeded Kurt Masur as music director of the Leipzig Gewandhaus Orchestra, a post he held through 2004-05. Now honorary conductor of that orchestra, he returns to Leipzig regularly. In 2006, three more orchestras awarded him the title of honorary conductor: the Danish Radio Symphony, the Swedish Radio Symphony, and the Bamberg Symphony Orchestra, where he has been conducting since 1982. His extensive discography includes more than 130 works with the Dresden Staatskapelle, among them the complete symphonies of Beethoven and Schubert. With the Danish Radio Symphony, he recorded the complete works of Carl Nielsen. In 1987, he and the San Francisco Symphony Orchestra signed an exclusive contract with Decca. Many of their recordings received major awards, and his complete cycles of the Sibelius and Nielsen symphonies are considered exemplary reference recordings. With the Gewandhaus Orchestra, he recorded Brahms's Symphony No. 4, Bruckner's Symphony No. 9, Hindemith's *Sinfonia serena* and *Die Harmonie der Welt*, Mendelssohn's piano concertos, works by Richard Strauss, Sandström's *High Mass*, and Mendelssohn's *Elijah*. The German label Querstand released a boxed set of live concert recordings covering the Leipzig period from 1998 to 2005, including Bruckner's Symphony No. 8 (from his farewell concerts with the Gewandhaus Orchestra) and Bruckner's Symphony No. 7. Herbert Blomstedt has received several honorary doctorates and is an elected member of the Royal Swedish Music Academy. In the fall of 2003 he was awarded the Grosses Bundesverdienstkreuz by the German Federal President Johannes Rau. He celebrated his eightieth birthday on July 11, 2007. Herbert Blomstedt made his Boston Symphony Orchestra debut at Tanglewood in 1980 and his BSO subscription series debut in February 2004. In recent seasons he has conducted both the Tanglewood Music Center Orchestra and the BSO. This summer, besides his appearance tonight with the TMCO—which he graciously agreed to conduct at short notice, replacing Seiji Ozawa—he led an all-Brahms program with the BSO on Saturday night, July 24.

Keitaro Harada

A native of Japan, Keitaro Harada is the inaugural recipient of the James E. Rogers Institute for Orchestral and Opera Conducting Fellowship. His appointments include working with Arizona Opera, the Tucson Symphony, Arizona Symphony, and University Philharmonic orchestras. He recently served three seasons as assistant conductor of the Macon Symphony Orchestra and was the conductor of the Mercer/Macon Symphony Youth Orchestra. Mr. Harada graduated from Interlochen Arts Academy. As a saxophonist, he has performed twice on NPR's classical program "From the Top!" His recording and experience as a saxophonist is featured in a high school textbook, *Music! Its Role and Importance in Our Lives*. Last summer he was apprentice conductor to Lorin Maazel at the inaugural Castleton Festival. In September 2009, Mr. Harada was a semifinalist at the Eduardo Mata International Conducting Competition in Mexico City. On August 4 this summer he will conduct the Tanglewood Music Center's production of Richard Strauss's *Ariadne auf Naxos*. For more information, please visit www.kharada.com.



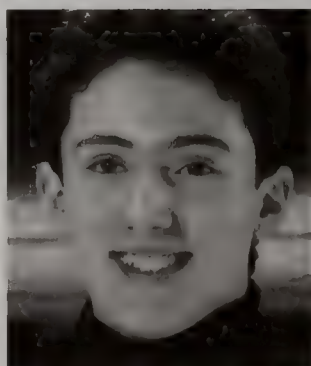
Cristian Macelaru

The Romanian conductor Cristian Macelaru is also a violinist and composer whose accomplishments demonstrate his impressive capabilities as a multi-dimensional musician. Having attended the Aspen Music Festival and studied conducting under David Zinman in 2008 and 2009, he currently serves on the conducting staff of the Shepherd School of Music at Rice University. Most recently, Mr. Macelaru was invited by the Philadelphia Orchestra to take over responsibilities as their cover conductor. A participant in the prestigious Malko and Donatella Flick International conducting competitions, he was also invited to conduct the Pittsburgh Symphony in their search for an assistant conductor. In 2010, Mr. Macelaru has served as assistant conductor for the Dallas Opera, where he worked on Puccini's *Madama Butterfly* and the world premiere of Jake Heggie's *Moby Dick*. In 2008, Mr. Macelaru completed a master of music degree in conducting with Larry Rachleff at Rice University's Shepherd School of Music.



Alexander Prior

Born in October 1992, Alexander Prior studied at the St. Petersburg State Conservatory with majors in conducting and composition. In the 2009-10 season he served as the assistant to guest conductors at the Seattle Symphony Orchestra, assisting such conductors as Robert Spano, Thomas Dausgaard, Itzhak Perlman, and Ludovic Morlot, among others. Mr. Prior is the recipient of numerous awards, including second prize at the Leeds Conducting Competition at the age of sixteen, and before that the International Prokofiev Composition Competition. He was in the top six in the Mahler Conducting Competition. Recent highlights include conducting the Northern Sinfonia (a re-invitation after a music broadcast by Channel 4 UK); conducting the Royal Philharmonic at The Barbican in London (including music of his own and by John Adams), and several concerts with the Seattle Symphony Orchestra. Mr. Prior has led numerous operatic performances in Russia, including *Dido and Aeneas*, *La traviata*, *The Tsar's Bride*, *The Barber of Seville*, and *Eugene Onegin*.



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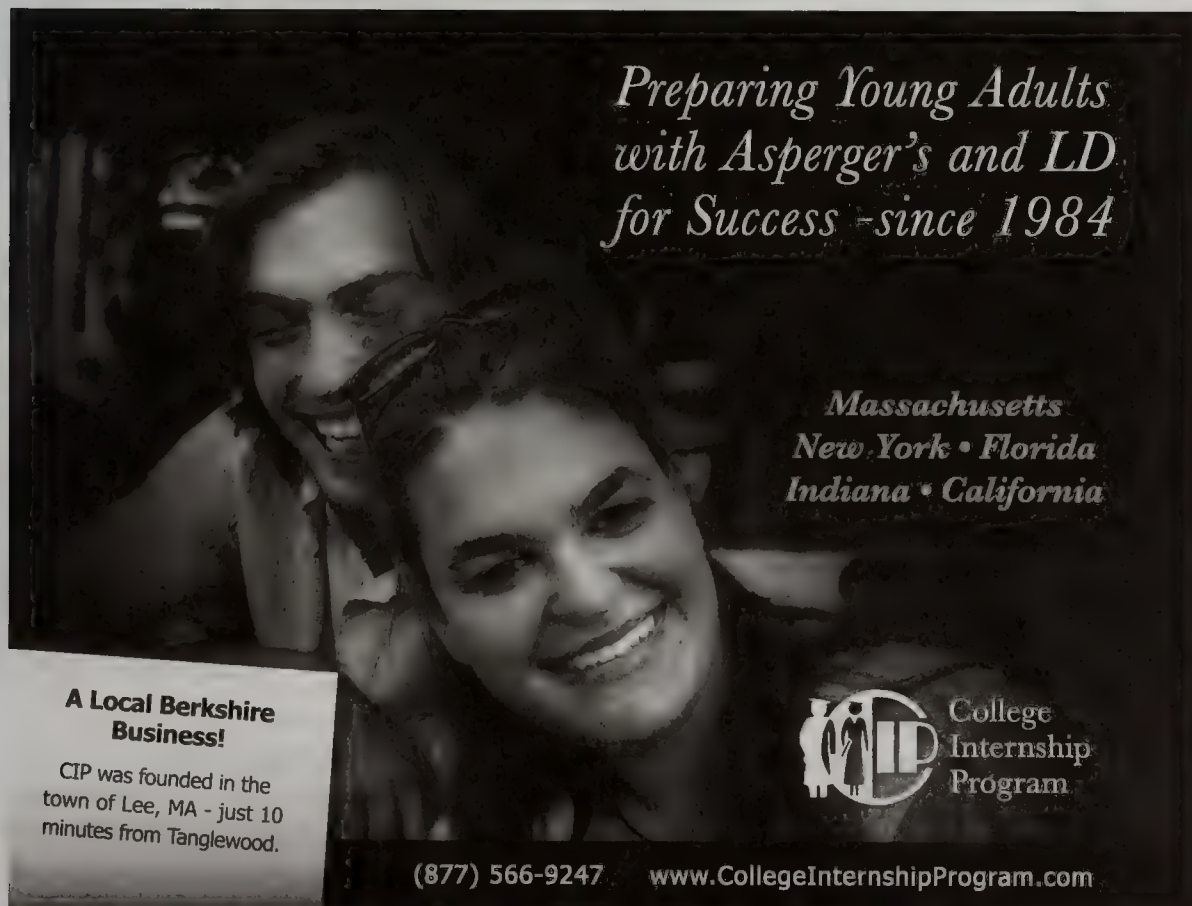
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SCHUMANN Three songs to texts by Heinrich Heine
Abends am Strand, Opus 45, No. 3
Es leuchtet meine Liebe, Opus 127, No. 3
Mein Wagen rollet langsam, Opus 142, No. 4

SCHUMANN "Liederkreis," Opus 24 (poems by Heinrich Heine)
Morgens steh' ich auf und frage
Es treibt mich hin
Ich wandelte unter den Bäumen
Lieb' Liebchen
Schöne Wiege meiner Leiden
Warte, warte, wilder Schiffmann
Berg' und Burgen schaun herunter
Anfangs wollt' ich fast verzagen
Mit Myrthen und Rosen

{ I n t e r m i s s i o n }

BRAHMS Three Intermezzi, Opus 117 (for piano solo)
Andante moderato
Andante non troppo e con molto espressione
Andante con moto



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BRAHMS

9 Lieder und Gesänge, Opus 32

Wie rafft' ich mich auf in der Nacht (text by August Graf von Platen–Hallermünde)

Nicht mehr zu dir zu gehen (Georg Friedrich Daumer, after a Moldavian folk song)

Ich schleich' umher (Platen)

Der Strom, der neben mir verdrauschte (Platen)

Wehe, so willst du mich wieder (Platen)

Du sprichst, dass ich mich täuschte (Platen)

Bitteres zu sagen denkst du (Daumer, after Hafiz [Persian, 14th C.])

So stehn wir, ich und meine Weide (Daumer, after Hafiz)

Wie bist du, meine Königin (Daumer, after Hafiz)

NOTES ON THE PROGRAM

“How blissful it is to write for the voice!,” **ROBERT SCHUMANN** (1810-1856) exclaimed to his fiancée, the virtuoso pianist Clara Wieck, in early 1840; she was the inspiration for the spate of song composition that year of their marriage. He was particularly drawn to poems by the great Heinrich Heine, whose *Buch der Lieder* (“Book of Songs,” 1827) and later poetry have inspired over 8,000 musical settings to date. Heine called the 1827 anthology “my malicious-sentimental poems,” and his pithy, ironic voice was something entirely new on the poetic landscape. In “**Abends am Strand**,” a Jewish poet condemns the racist-nationalist-Imperialist categorization of Lapps (the symbolic stand-in for Jews) as bestial creatures and India’s Brahmins (supposedly linked to ancient Germanic tribes) as exalted beings. “**Es leuchtet meine Liebe**” is a virtuosic nightmare about a knight, a maiden, and a wild giant who bloodies the knight, makes the maiden flee in terror, and then stumbles home. Schumann probably saw Clara as the maiden, himself as the knight, and Friedrich Wieck—Clara’s tyrannical father, who opposed their marriage—as the giant. In the postlude to this ferocious song, we hear thundering assaults on the giant, capped off by the knight’s triumph and a hymn of thanksgiving. In “**Mein Wagen rollet langsam**” we hear dreamlike descent in the piano introduction and a musing vocal line, warmed briefly by thoughts of the beloved. But as if summoned by thoughts of her, a trio of malevolent phantoms appears; they mock and menace in Heine, but Schumann would not demonize Clara in his music.





The “*Liederkreis*” (“*Song Cycle*”), *Opus 24*, is Schumann’s first song cycle on poems by Heine (*Dichterliebe*, *Opus 48*, is the other). “*Morgens steh’ ich auf und frage*” is a “*Lied im Volkston*” (a folksong-like art song); the alternation of the left- and right-hand parts sounds like a clock ticking or a young man pacing as he anxiously awaits his beloved. The postlude ends with a wistfully elongated cadence, representing tender thoughts of the absent beloved. “*Es treibt mich her, es treibt mich hin*” is also about time that separates lovers, but in impatient mode. The feverish young lover slows down at the invocation of “the fairest of the fair,” then returns to his condemnation of the dawdling hours. In “*Ich wandelte unter den Bäumen*,” the paranoid persona cannot trust the little birds telling him of the beloved’s “golden word.” The otherworldly birdsong is a musical realm Schumann would have found in Schubert’s music and appropriated for his own use. In “*Lieb’ Liebchen, leg’s Händchen*,” the vocal line is dogged by the echoing piano to suggest both hammering heartbeats and a carpenter hammering nails into a coffin.

For Heine, the “*Schöne Wiege meiner Leiden*,” was the hated city of Hamburg, where his rich uncle Salomon lived and where Heine had paid unsuccessful court to Salomon’s daughters Amalie and Therese. Schumann begins with a beautiful melody and then rides a roller coaster of misery, madness, and exhaustion, ending with the return of the opening words and music. “*Warte, warte, wilder Schiffmann*” is a wild song, its anger fuelled by misogyny both Biblical (Eve as the origin of sin) and classical (Eris, the goddess of discord). In the postlude, all that fury evaporates, with a hint of a chuckle at the end to tell us that all this inflated emotion is a trifle ridiculous. In “*Berg’ und Burgen*,” the piano’s lapping waves gently enfold and buoy the vocal line. The river, says the poet, is like the beloved because it seems beautiful but actually conceals death below the surface. Schumann did not agree: only in the evaporation of the final measures to a single tone do we find a hint of

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solipsism. The tiny masterpiece "Anfangs wollt' ich fast verzagen," begins by quoting the Lutheran chorale "Wer nur den Lieben Gott läßt walten" ("Whoever lets only the dear God reign and hopes in him at all times, he will preserve in a marvelous way in every cross and sadness"), as if thereby to answer the poet's conundrum: "I survived it, but don't ask me how." "It" could be anything. Having said, "Don't ask me," Heine turns around and answers the question in the final song, "Mit Myrthen und Rosen"—by turning travail into poems or a song cycle.

The **Three Intermezzi, Opus 117** (1892), of **JOHANNES BRAHMS** (1833-1897) belong to his late small-scale piano pieces (intermezzi, capriccios, rhapsodies) with large-scale implications for 20th-century music. Brahms called these works "cradle-songs of my sorrows" and prefaces No. 1 with an inscription from a Scottish lullaby-lament ("Schlaf sanft mein Kind, schlaf sanft und schön!/Mich dauert's sehr, dich weinen sehn," or "Sleep softly, my child, sleep softly and well! It grieves me sorely to see you cry") from Johann Gottfried Herder's translations of folk poetry (1774 and 1778). The Brahms scholar George Bozarth has proposed that the second intermezzo in B-flat was composed with stanzas 4-7 of the same poem in mind, and that the third in C-sharp minor is a meditation on the next poem in the collection, "O weh! O weh! hinab ins Thal" ("O woe! O woe, deep in the valley"), since Brahms copied both poems into a notebook. All three intermezzi submerge poignant melodies within other surrounding figuration, and all three harp on the interval of a minor third. The compound of melancholy and disquiet is uniquely Brahms-near-the-end.

Brahms's friend and biographer Max Kalbeck described the **Opus 32** songs as "a sort of lyric novella... a highly personal history of the heart." Five of the nine songs are on poems by Count August von Platen-Hallermünde, the scion of an impoverished aristocratic family in southern Germany and a remarkable poet. He served as an army officer from 1813 to 1818 and went to Italy in 1826 for the rest of his life. He was a meticulous craftsman who contained his white-hot emotional life (marked by unrequited or catastrophic loves for young officers) and his disenchantment with existence in beautifully chiseled forms.

The octaves at the beginning of "Wie rafft' ich mich auf in der Nacht" tell of some unknown longing that drives the persona into motion. The ethereal figuration for the moon and the stars above, with a side-slipping inflection at the word "*täuschend*" ("deceptively"), makes the despairing conclusion even darker in contrast. "Nicht mehr zu dir zu gehen" is a bleak song about erotic obsession from Georg Friedrich Daumer's "The Moldau" in *Polydora, ein weltpoetisches Liederbuch* ("Polydora, a world-poetic songbook") of 1855. Daumer began as a theologian, but his critiques of Protestant Christianity put him at odds with the establishment; he was also a tutor to the famous foundling Kaspar Hauser and a poet Brahms particularly liked. Here, the singer's fragmented phrases give the impression of humiliating admissions being dragged from him bit by reluctant, gasping bit.

For "Ich schleich' umher betrübt und stumm" we return to Platen, who compacts a plethora of things dead, anxious, mute, withered, and storm-shaken into two small verses. In "Der Strom, der neben mir verbrauchte," the poet asks where fragments of his past have gone, and Brahms sets each question as a variation of the initial four bars, made more complex with each stanza. The poet rails against the fetters that bind his soul in "Wehe, so willst du mich wieder," bidding them begone so that he might once again know ecstasy. Brahms captures the fury of the poet's desire in the ferocious dissonance with which the song begins and its harmonic restlessness. The distraught persona of "Du sprichst, dass ich mich täuschte" begs the beloved who no longer loves him to at least admit before he leaves that he



once felt love. Brahms creates neo-Baroque intensity before a word is sung when he poses a descending line in the right hand against a doom-laden ostinato in the bass.

The texts of the last three songs in Opus 32 come from Daumer's 1856 "translations" of poems by the 14th-century Persian poet Hafiz; Daumer did not know Persian, and his versions of Hafiz are based on the German translations by Platen and Friedrich Rückert. "Bitteres zu sagen denkst du" declares that the sweetheart who says cruel things is too beautiful to cause him sorrow, but awareness of pain is contained in the very disavowal of it. "So stehn wir, ich und meine Weide" is a song of unequal love, of a man whose adoration irritates the woman who cannot love him back. The final song, "Wie bist du, meine Königin," is one of Brahms's most famous, in part because of its beauty, in part because of the mangled word accents of the first phrase ("Wie bist du, MEI-ne Köni-GIN"). One scholar has conjectured that the initial vocal phrase originated with the words "Laß mich vergehn in deinem Arm!" in the last stanza, for which the prosody is perfect; one can understand why Brahms found it too good to relinquish, despite its awkward fit with the other stanzas.

SUSAN YOUENS

Susan Youens is the J.W. Van Gorkum Professor of Music at the University of Notre Dame. She is the author of eight books on 19th-century German song, including *Heinrich Heine and the Lied* (Cambridge University Press, 2007).



Artists

Matthias Goerne



Born in Weimar, Germany, Matthias Goerne studied in Leipzig with Elisabeth Schwarzkopf and Dietrich Fischer-Dieskau. He is a regular guest at renowned festivals and concert halls including Carnegie Hall in New York and Wigmore Hall in London. His musical partners have included eminent pianists such as Pierre-Laurent Aimard, Leif Ove Andsnes, Alfred Brendel, and Christoph Eschenbach. Mr. Goerne has performed with leading orchestras including the Chicago Symphony Orchestra, the New York Philharmonic, the French National Orchestra, the Berlin Philharmonic, and the Dresden Staatskapelle. Highlights of recent seasons have included tours and guest performances throughout Europe, the United States, and Asia. Mr. Goerne made his opera debut at the Salzburg Festival in 1997 as Papageno in *The Magic Flute* under Christoph von Dohnányi, and has gone on to perform on the principal opera stages of the world, including the Royal Opera House-Covent Garden, Teatro Real in Madrid, the Metropolitan Opera, and the Saito Kinen Festival in Japan. Next season's highlights include appearances at the Salzburg Festival, the Paris National Opera, and the Vienna State Opera House, as well as *Wozzeck* at the Met. His most recent recordings include Beethoven's Ninth Symphony under Paavo Järvi, Bach cantatas with violinist Hilary Hahn, Zemlin-sky's *Lyric Symphony* with the Orchestre de Paris, and a series of Schubert songs for Harmonia Mundi. For more information visit www.matthiasgoerne.de.



Thursday, July 29, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall



MATTHIAS GOERNE, baritone
ANDREAS HAEFLIGER, piano

TEXTS AND TRANSLATIONS

The performers respectfully request the audience to withhold applause until the end of each song group. Thank you for your understanding.

ROBERT SCHUMANN, Three Songs to texts by Heinrich Heine

Abends am Strand, Opus 45, No. 3

Wir saßen am Fischerhause,
Und schauten nach der See;
Die Abendnebel kamen,
Und stiegen in die Höh'.

Im Leuchtturm wurden die Lichter
Allmählich angesteckt,
Und in der weiten Ferne
Ward noch ein Schiff entdeckt.

Wir sprachen von Sturm und
Schiffbruch,
Vom Seemann, und wie er lebt,
Und zwischen Himmel und Wasser,
Und Angst und Freude schwebt.

Wir sprachen von fernen Küsten,
Vom Süden und vom Nord,
Und von den seltsamen Menschen
Und seltsamen Sitten dort.

Am Ganges duftet's und leuchtet's,

Und Riesenbäume blühn,
Und schöne, stille Menschen
Vor Lotosblumen knien.

Evening by the Shore

We sat by the fisherman's cottage
And gazed out at the sea;
The evening mists gathered
And rose into the skies.

At the lighthouse the lights
Were put on one by one,
And far in the distance
A ship could still be seen.

We spoke of storm and shipwreck,

Of the sailor and how he lives,
Hovering between sky and water,
Between fear and joy.

We spoke of distant shores,
Of the South and the North,
And of the strange people
And strange customs there.

By the Ganges it is fragrant and
bright

And giant trees bloom,
And handsome, quiet people
Kneel before lotus flowers.

In Lappland sind schmutzige Leute,
Plattköpfig, breitmäulig, klein;
Sie kauern ums Feuer und backen
Sich Fische, und quäken und schrein.

Die Mädchen horchten ernsthaft,
Und endlich sprach niemand mehr;
Das Schiff war nicht mehr sichtbar,
Es dunkelte gar zu sehr.

Es leuchtet meine Liebe, Opus 127, No. 3

Es leuchtet meine Liebe,
In ihrer dunkeln Pracht,
Wie'n Märchen traurig und trübe,
Erzählt in der Sommernacht.

"Im Zaubergarten wallen
Zwei Buhlen, stumm und allein;
Es singen die Nachtigallen,
Es flimmert der Mondenschein.

"Die Jungfrau steht still wie ein Bildnis,
Der Ritter vor ihr kniet.
Da kommt der Riese der Wildnis,

Die bange Jungfrau flieht.

"Der Ritter sinkt blutend zur Erde,

Es stolpert der Riese nach Haus—"
Wenn ich begraben werde,
Dann ist das Märchen aus.

**Mein Wagen rollet langsam,
Opus 142, No. 4**

Mein Wagen rollet langsam
Durch lustiges Waldesgrün,
Durch blumige Täler, die zaubrisch
Im Sonnenglanze blühn.

Ich sitze und sinne und träume,
Und denk' an die Liebste mein,
Da grüßen drei Schattengestalten
Kopfnickend zum Wagen herein.

Sie hüpfen und schneiden Gesichter,
So spöttisch und doch so scheu,
Und quirlen wie Nebel zusammen,
Und kichern und huschen vorbei.

In Lapland the people are dirty,
Flat-headed, broad-mouthed, small;
They squat around fires, fry fish,
And squeak and scream.

The girls listened earnestly
Till at last all fell silent;
The ship was no longer to be seen;
It had become far too dark.

My Love Shines Out

My love shines out
In its dark splendor,
Like a sad, somber tale
Told on a summer night:

"In a magic garden wander
Two lovers, silent and alone;
The nightingales are singing,
The moonlight glimmers.

"The maid stands still as a portrait,
The knight kneels before her.
Then comes the giant of the
wilderness,
And the maiden flees in terror.

"The knight sinks bleeding to
the ground,
The giant lurches back home—"
When I am in my grave
The story will be done.

My Carriage Lumbers Slowly

My carriage lumbers slowly
Through cheerful green woods,
Through flowery valleys that bloom
Magically in the sunshine.

I sit and ponder and dream,
And think of my true love:
Three shadowy figures greet me,
Nodding their heads at the
carriage.

They hop and grimace,
So mocking and yet so shy,
Whirl together like mist
And whisk by, gibbering.

ROBERT SCHUMANN, "Liederkreis," Opus 24

(To poems by Heinrich Heine; trans. Steven Ledbetter)

1.

Morgens steh' ich auf und frage:
Kommt feins Liebchen heut?
Abends sink' ich hin und klage:
Ausblieb sie auch heut.

In der Nacht mit meinem Kummer
Lieg' ich schlaflos, wach;
Träumend, wie im halben Schlummer,
Wandle ich bei Tag.

Mornings I arise and ask:
Will my love come today?
Evenings I sink back and lament:
Today, too, she stayed away.

At night, with my grief,
I lie sleepless, awake;
dreaming, as if half in slumber,
I go about by day.

2.

Es treibt mich hin, es treibt mich her!
Noch wenige Stunden, dann soll ich sie
 schauen,
Sie selber, die schönste der schönen
 Jungfrauen;—
Du armes Herz, was pochst du schwer!

Die Stunden sind aber ein faules Volk!
Schleppen sich behaglich träge,

Schleichen gähmend ihre Wege;—
Tummle dich, du faules Volk!

Tobende Eile mich treibend erfasst!
Aber wohl niemals liebten die Horen;—

Heimlich im grausamen Bunde
 verschworen,
Spotten sie tückisch der Liebenden Hast.

I am driven here and there!
Just a few hours more, then I
 shall see her!
she herself, the loveliest of the fair
 maidens;—
True heart, why do you pound so
 strongly!

Oh, the hours are a lazy lot!
They saunter along at a
 comfortable pace,
sneak along their path yawning;—
Hurry up, you lazy ones!

A driving hurry grips me!
But the Hours were probably never
 in love;—
secretly, sworn to a fearful plot,

they mock the haste of lovers.

3.

Ich wandelte unter den Bäumen
Mit meinem Gram allein;
Da kam das alte Träumen,
Und schlich mir ins Herz hinein.

Wer hat euch die Wörtlein gelehret,
Ihr Vöglein in luftiger Höh'?
Schweigt still! wenn mein Herz es höret,
Dann tut es noch einmal so weh.

"Es kam ein Jungfräulein gegangen,
Die sang es immerfort,
Da haben wir Vöglein gefangen
Das hübsche, goldne Wort."

I was strolling under the trees
alone with my anguish;
the old dream came to me
and stole into my heart.

Who taught you those little words,
you birds high up in the air?
Hush! for when my heart hears it,
then it brings me so much pain.

"A young maid came along,
who sang it constantly;
that's how we birds learned
those pretty golden words."

*Please turn the page quietly,
and only after the music has stopped.*

Das sollt ihr mir nicht mehr erzählen,
 Ihr Vöglein wunderschlau;
 Ihr wollt meinen Kummer mir stehlen,
 Ich aber niemanden trau'.

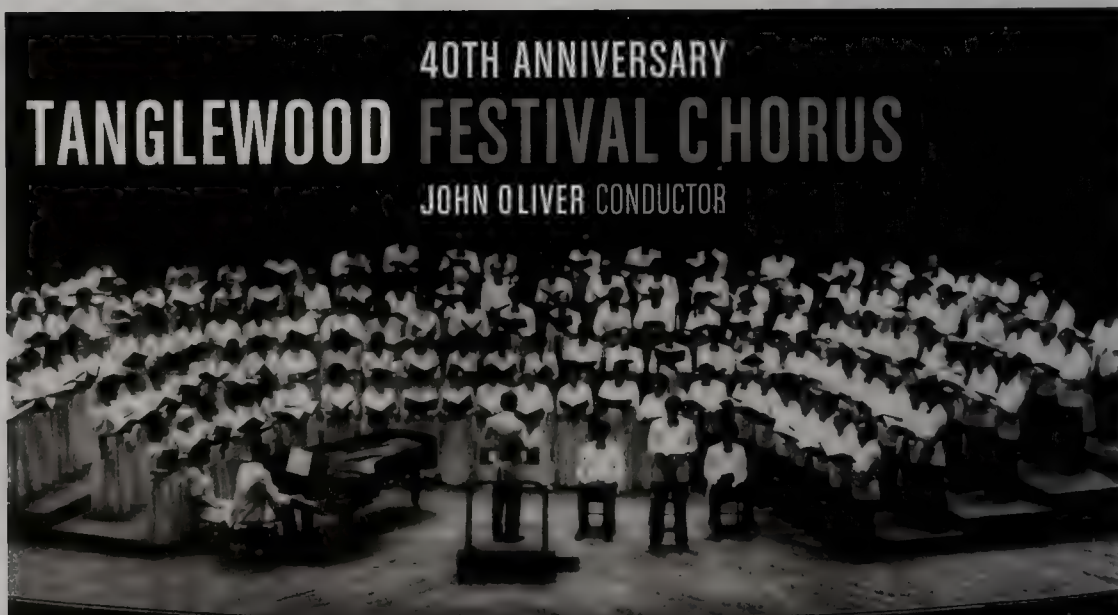
You should not have told me that,
 you crafty little birds;
 you wish to steal my sorrow away
 from me,
 but I trust no one.

4.

Lieb Liebchen, leg's Händchen aufs
 Herze mein;—
 Ach, hörst du, wie's pochet im
 Kämmerlein?
 Da hauset ein Zimmermann schlimm
 und arg,
 Der zimmert mir einen Totensarg.
 Es hämmert und klopft bei Tag und
 bei Nacht;
 Es hat mich schon längst um den Schlaf
 gebracht
 Ach! sputet Euch, Meister Zimmermann,
 Damit ich balde schlafen kann.

Dearest, lay your little hand on my
 heart;—
 Ah, do you hear the knocking in
 that little chamber?
 There dwells a spiteful, wicked
 carpenter
 who is making a coffin for me.
 The hammering and pounding
 goes on day and night;
 it has long since deprived me of
 sleep.
 Ah, make haste, master carpenter,
 so that I soon may sleep.

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5.

Schöne Wiege meiner Leiden,
Schönes Grabmal meiner Ruh',
Schöne Stadt, wir müssen scheiden,—
Lebe wohl! ruf' ich dir zu.

Lebe wohl, du heil'ge Schwelle,
Wo da wandelt Liebchen traut;
Lebe wohl! du heil'ge Stelle,
Wo ich sie zuerst geschaut.

Hätt' ich dich doch nie gesehen,
Schöne Herzenskönigin!
Nimmer wär' es dann geschehen,
Dass ich jetzt so elend bin.

Nie wollt' ich dein Herze rühren,
Liebe hab' ich nie erfleht;
Nur ein stilles Leben führen
Wollt' ich, wo dein Odem weht.

Doch du drängst mich selbst von hinnen,
Bitter Worte spricht dein Mund;
Wahnsinn wühlt in meinen Sinnen,
Und mein Herz ist krank und wund.

Und die Glieder matt und träge
Schlepp' ich fort am Wanderstab,
Bis mein müdes Haupt ich lege
Ferne in ein kühles Grab.

Schöne Wiege meiner Leiden,...

Fair cradle of my sorrows,
lovely tomb of my tranquility,
beautiful city, we must part,—
Fare well! I call to you.

Fare well, hallowed threshold,
where my dear love used to walk;
Fare well, hallowed place
where I first saw her.

If only I had never seen you,
fair queen of my heart!
Never would I have been,
as I am now, so wretched.

I never desired to touch your heart,
I never begged for love;
I only wished to live peacefully,
within reach of your breath.

But you yourself drive me away,
your lips speak bitter words;
my mind reels in a frenzy,
and my heart is sick and wounded.

And my feeble and tired limbs
I drag forth onward with my staff,
until I lay down my tired head,
far from here, in a cool grave.

Fair cradle of my sorrows, *etc.*

6.

Warte, warte, wilder Schiffmann,
Gleich folg' ich zum Hafen dir;
Von zwei Jungfrauen nehm' ich Abschied,
Von Europa und von Ihr.

Blutquell, rinn' aus meinen Augen,

Blutquell, brich aus meinem Leib,

Daß ich mit dem heißen Blute
Meine Schmerzen niederschreib'.

Ei, mein Lieb, warum just heute

Schaudert dich, mein Blut zu sehn?
Sahst mich bleich und herzeblutend

Lange Jahre vor dir stehn!

Wait, wait, wild sailor,
I'll follow you at once to port;
I bid farewell to two maidens—
Europa—and *her*.

Fountain of blood, run from my
eyes,
Fountain of blood, issue forth from
my body,

that I, with this hot blood,
may catalogue my woes.

Ah, my love, why do you tremble
to see

my blood *today*?

You saw me, pallid and bleeding 'in
my heart,

standing before you for many years!

*Please turn the page quietly,
and only after the music has stopped.*

Kennst du noch das alte Liedchen
Von der Schlang' im Paradies,
Die durch schlimme Apfelgabe
Unsern Ahn ins Elend stieß?

Alles Unheil brachten Äpfel!
Eva bracht' damit den Tod,
Eris brachte Trojas Flammen,
Du brach'st beides, Flamm' und Tod.

Do you still remember that old story
of the serpent in Paradise,
that, with the evil gift of an apple,
drove our ancestors to misery?

Those apples brought on all evil!
Eve brought on death with it,
Paris brought flames to Troy,
you brought both, flames and
death.

7.

Berg' und Burgen schau'n herunter
In den spiegelhellen Rhein,
Und mein Schiffchen segelt munter,
Rings umglänzt von Sonnenschein.

Ruhig seh' ich zu dem Spiele
Goldner Wellen, kraus bewegt;
Still erwachen die Gefühle,
Die ich tief im Busen hegt'.

Freundlich grüssend und verheissend
Lockt hinab des Stromes Pracht;
Doch ich kenn' ihn, oben gleissend,
Bringt sein Inn'res Tod und Nacht.
Oben Lust, im Busen Tücken,
Strom, du bist der Liebsten Bild!
Die kann auch so freundlich nicken,
Lächelt auch so fromm und mild.

Mountain and fortress look down
into the mirror-bright Rhine,
and my little ship sails merrily,
sparklingly surrounded by
sunshine.

Calmly I observe the play
of golden waves, moving in ripples;
silently feelings grow
that I have been hiding deep in my
breast.

Greeting and welcoming in
friendship
the stream's splendor tempts us
downward;
but I know that, though gleaming
above,
its depths bring death and night.
Pleasure outside, treachery in its
heart,
stream, you are the image of my
beloved!
She can greet in just such a
friendly way,
and smile just as purely and
tenderly.

8.

Anfangs wollt' ich fast verzagen,
Und ich glaubt', ich trüg' es nie;
Und ich hab' es doch getragen—
Aber fragt mich nur nicht, wie?

At first I was almost ready to despair,
and I thought I'd never bear it;
and yet I have borne it—
just don't ask me how.

Mit Myrthen und Rosen, lieblich und
hold,
Mit duft'gen Zypressen und Flittergold,
Möcht' ich zieren dies Buch wie 'nen
Totenschrein,
Und sargen meine Lieder hinein.

O könnt' ich die Liebe sargen hinzu!

Auf dem Grabe der Liebe wächst
Blümlein der Ruh',
Da blüht es hervor, da pflückt man
es ab,—

Doch mir blüht's nur, wenn ich selber
im Grab.

Hier sind nun die Lieder, die einst so
wild,
Wie ein Lavastrom, der dem Ätna
entquillt,
Hervorgestürzt aus dem tiefsten Gemüt,

Und rings viel blitzende Funken
versprüht!

Nun liegen sie stumm und totengleich,
Nun starren sie kalt und nebelbleich,

Doch aufs neu' die alte Glut sie belebt,

Wenn der Liebe Geist einst über sie
schwebt

Und es wird mir im Herzen viel Ahnung:
laut

Der Liebe Geist einst über sie taut;

Einst kommt dies Buch in deine Hand,

Du süßes Lieb im fernen Land.

Dann löst sich des Liedes Zauberbann,

Die blassen Buchstaben schaun dich an,
Sie schauen dir flehend ins schöne Aug',

Und flüstern mit Wehmut und
Liebeshauch.

With myrtle and roses, charming
and fair,
with fragrant cypresses and tinsel,
I'd like to adorn this book like a
funeral shrine,
and bury my songs within it.

O, if only I could bury love there,
too!

On the grave of love grows the
flower of peace;
it grows there, one plucks it,—

but for me, it only blooms when I
myself am in my grave.

Here, then, are the songs that once
so wildly
like a stream of lava flowing forth
from Etna,
burst forth from the depths of my
soul,
and sprayed many fiery sparks all
around!

Now they lie silent as death,
now they grow rigid, cold, pale as
the mist,
yet the old glow will enliven them
again,
if once love's spirit blows over
them.

And a premonition stirs in my
heart:
one day the spirit of love will drop
on them like dew,
one day this book will come into
your hands,
my sweet love in a far-away land.

Then the spell of my songs will
dissolve,
the pale letters will look up at you,
will gaze imploring into your lovely
eyes,
and whisper with melancholy and
the breath of love.

JOHANNES BRAHMS, 9 Lieder und Gesänge, Opus 32

Wie rafft' ich mich auf in der Nacht

Wie rafft' ich mich auf in der Nacht,
in der Nacht,
Und fühlte mich fürder gezogen,
Die Gaßen verließ ich, vom Wächter
bewacht,
Durchwandelte sacht
In der Nacht, in der Nacht,
Das Tor mit dem gotischen Bogen.

Der Mühlbach rauschte durch felsigen
Schacht,
Ich lehnte mich über die Brücke,
Tief unter mir nahm ich der Wogen
in Acht,
Die wallten so sacht
In der Nacht, in der Nacht,
Doch wallte nicht eine zurücke.

Es drehte sich oben, unzählig entfacht

Melodischer Wandel der Sterne,
Mit ihnen der Mond in beruhigter
Pracht,
Sie funkelten sacht
In der Nacht, in der Nacht,
Durch täuschend entlegene Ferne.

Ich blickte hinauf in der Nacht, in der
Nacht,
Und blickte hinunter aufs neue:
O wehe, wie hast du die Tage verbracht,
Nun stille du sacht
In der Nacht, in der Nacht,
Im pochenden Herzen die Reue!

—August Graf von Platen-Hallermünde

How I Roused Myself in the Night

How I roused myself in the night,
in the night,
And felt myself drawn farther;
I left the alleys guarded by the
watchmen,
And wandered quietly,
In the night, in the night,
Through the gate with the gothic
arch.

The mill brook rushed through the
rocky gorge,
I leaned over the bridge,
Observing far below me the waves,

Which rolled so quietly,
In the night, in the night,
Yet never did one roll back.

Overhead wandered the infinite,
flickering,
Melodic course of the stars,
With them, the moon in calm
splendor;
They gleamed quietly
In the night, in the night,
At a deceptively remote distance.

I gazed up into the night, in the
night,
And gazed down again anew:
Alas, how have you spent the day!
Now, softly you try to still,
In the night, in the night,
The remorse of your pounding
heart!

Nicht mehr zu dir zu gehen

Nicht mehr zu dir zu gehen
 Beschloß ich und beschwor ich,
 Und gehe jeden Abend,
 Denn jede Kraft und jeden Halt
 verlor ich.

Ich möchte nicht mehr leben,
 Möcht' augenblicks verderben,
 Und möchte doch auch leben
 Für dich, mit dir, und nimmer,
 nimmer sterben.

Ach, rede, sprich ein Wort nur,
 Ein einziges, ein klares;
 Gib Leben oder Tod mir,
 Nur dein Gefühl enthülle mir, dein
 wahres!

—Georg Friedrich Daumer, after a Moldavian folk song

To Visit You No Longer

To visit you no longer
 Did I resolve and swear.
 Yet I go to you each evening,
 For all strength and resolve have
 I lost.

I long to live no longer,
 I long to perish instantly
 And yet I also long to live
 For you, with you, and never, never
 to die.

Ah, speak, say only one word,
 A single word, a clear one;
 Give me life or death,
 Only reveal your feelings to me—
 your true feelings!

Ich schleich' umher

Ich schleich' umher, betrübt und stumm,
 Du fragst, o frage mich nicht, warum?
 Das Herz erschüttert so manche Pein!
 Und könnt' ich je zu düster sein?

Der Baum verdorrt, der Duft vergeht,

Die Blätter liegen so gelb im Beet,
 Es stürmt ein Schauer mit Macht herein,
 Und könnt' ich je zu düster sein?

—Platen

I Creep About

I creep about, sad and mute.
 You ask, O ask me not why!
 My heart shakes with so much pain!
 Could I ever be too gloomy?

The tree withers and dies, the
 breeze fades away,
 The leaves lie so yellow in the yard,
 A shower storms mightily toward us,
 And could I ever be too gloomy?



Der Strom, der neben mir verbrauchte
 Der Strom, der neben mir verbrauchte,
 wo ist er nun?
 Der Vogel, dessen Lied ich lauschte,
 wo ist er nun?
 Wo ist die Rose, die die Freundin am
 Herzen trug?
 Und jener Kuß, der mich berauschte,
 wo ist er nun?
 Und jener Mensch, der ich gewesen,
 und den ich längst
 Mit einem andern ich vertauschte,
 wo ist er nun?

—Platen

Wehe, so willst du mich wieder
 Wehe, so willst du mich wieder,
 Hemmende Fessel, umfassen?
 Auf, und hinaus in die Luft!
 Ströme der Seele Verlangen,
 Ström' es in brausende Lieder,
 Saugend ätherischen Duft!

Strebe dem Wind nur entgegen
 Daß er die Wange dir kühle,
 Grüße den Himmel mit Lust!
 Werden sich bange Gefühle
 Im Unermeßlichen regen?

Atme den Feind aus der Brust!

—Platen

The Storm That Rolled Past Me
 The storm that rolled past me,
 where is it now?
 The bird whose song I listened to,
 where is it now?
 Where is the rose that my
 sweetheart wore on her heart?
 And the kiss that intoxicated me,
 where is it now?
 And that man I once was,
 whom long ago
 I exchanged for another—
 where is he now?

Alas, So You Would Again
 Alas, so you would again,
 You binding shackles, imprison me?
 Up and out into the air!
 Out streams the longing of the soul,
 Streaming out in roaring songs,
 Inhaling ethereal fragrances!

Struggle against the wind,
 That it might cool your cheeks,
 Greet the heavens with joy!
 Will timid emotions
 Move you as you gaze upon the
 infinite?
 Exhale the foe from out of your
 breast!

Stu Rosner



Du sprichst, daß ich mich täuschte

Du sprichst, daß ich mich täuschte,
Beschworst es hoch und hehr,
Ich weiß ja doch, du liebtest,
Allein du liebst nicht mehr!

Dein schönes Auge brannte,
Die Küsse brannten sehr,
Du liebtest mich, bekenn es,
Allein du liebst nicht mehr!

Ich zähle nicht auf neue,
Getreue Wiederkehr;
Gesteh nur, daß du liebtest,
Und liebe mich nicht mehr!

—Platen

Bitteres zu sagen denkst du

Bitteres mir zu sagen denkst du;

Aber nun und nimmer kränkst du,

Ob du noch so böse bist.
Deine herben Redetaten
Scheitern an korall'ner Klippe,
Werden all zu reinen Gnaden,
Denn sie müssen, um zu schaden,

Schiffen über eine Lippe,
Die die Süße selber ist.

—Daumer, after Hafiz (Persian, 14th C.)

So stehn wir, ich und meine Weide

So stehn wir, ich und meine Weide,
So leider miteinander beide.

Nie kann ich ihr was tun zu Liebe,

Nie kann sie mir was tun zu Leide.

Sie kränket es, wenn ich die Stirn ihr

Mit einem Diadem bekleide;

Ich danke selbst, wie für ein Lächeln

Der Huld, für ihre Zornbescheide.

—Daumer, after Hafiz

You Say That I Deluded Myself

You say that I deluded myself,
You swear it imposingly;
I know, however, that you loved me,
Only now you love me no more.

Your lovely eyes glowed bright,
Your kisses burned greatly;
You loved me, confess it,
Only now you love me no more!

I count on nothing new,
No return to faithfulness;
Just admit that you did love,
And now love me no more!

You are Thinking of Something

You are thinking of something
bitter to say

But neither now nor ever will
you cause offense,

Although you are so angry.

Your sharp speech

Founders on coral rocks,

And becomes pure grace,

For it must, in order to cause
shame,

Sail over a lip

That is sweetness itself.

So We Stand, I and my Mistress

So we stand, I and my mistress,
So unfortunate with each other!

Never can I do anything to
please her,

Never can she do anything to
pain me.

It hurts her feelings when upon
her brow

I adorn her with a diadem;

I myself am thankful as much
for a smile

of favor as for a furious reply.

Wie bist Du, meine Königin

Wie bist du, meine Königin,
Durch sanfte Güte wonnevoll!
Du lächle nur, Lenzdüfte wehn

Durch mein Gemüte, wonnevoll!
Frisch aufgeblühter Rosen Glanz,

Vergleich ich ihn dem deinigen?
Ach, über alles, was da blüht,
Ist deine Blüte wonnevoll!

Durch tote Wüsten wandle hin,
Und grüne Schatten breiten sich,

Ob fürchterliche Schwüle dort
Ohn Ende brüte, wonnevoll!

Laß mich vergehn in deinem Arm!
Es ist ihm ja selbst der Tod,
Ob auch die herbste Todesqual
Die Brust durchwüte, wonnevoll!

—Daumer, after Hafiz

How Blissful You Are, My Queen

How blissful you are, my queen,
When you are gentle and good!
Merely smile, and spring fragrance
wafts

Through my spirit, blissfully!

The brightness of freshly blooming
roses,

Shall I compare it to yours?

Ah, soaring over all that blooms
Is your bloom, blissful!

Wander through dead wastelands,
And green shadows will be
spreading,

Even if fearful sultriness

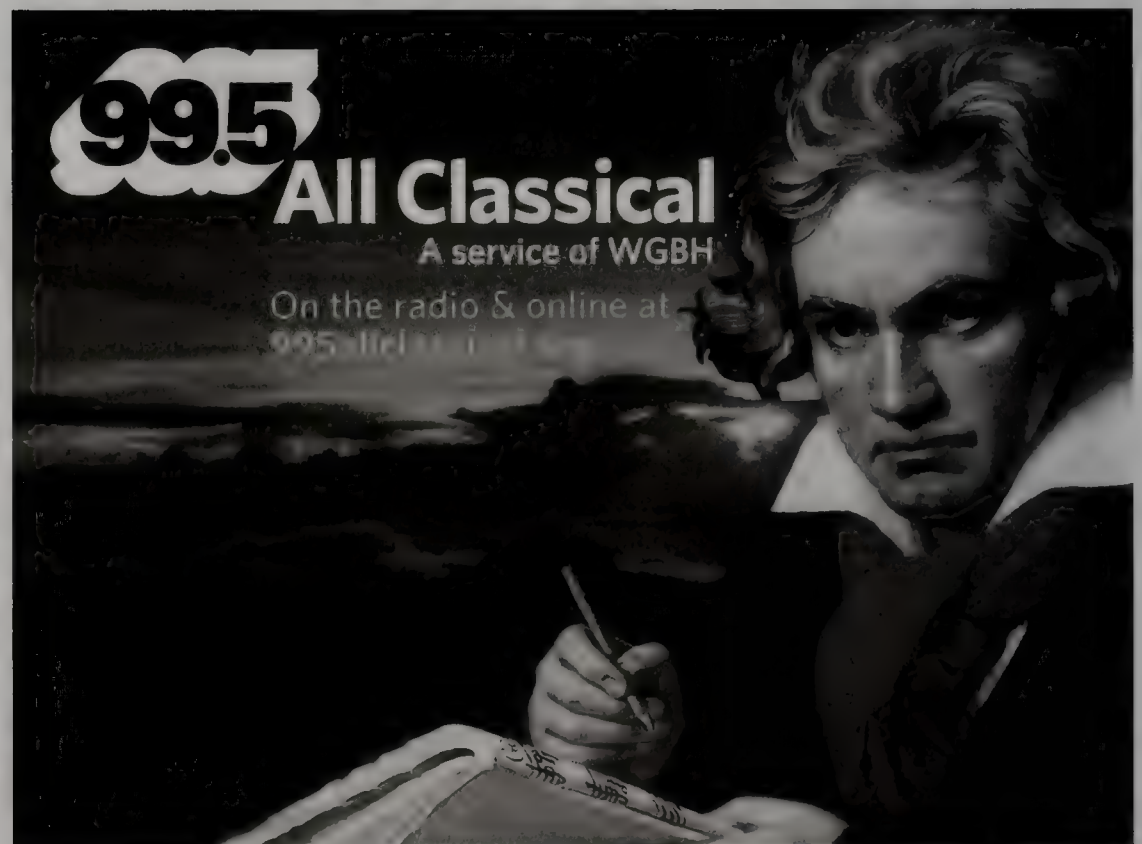
Broods there without end, blissfully!

Let me die in your arms!

It is in them that Death itself,

Even if the sharpest pain

Rages in my breast, is blissful!



Andreas Haefliger

Andreas Haefliger was born into a distinguished musical family and grew up in Switzerland, going on to complete his studies at the Juilliard School. Soon recognized for his formidable technique and musicality, he was quickly engaged for performances with major American orchestras—the New York Philharmonic, Cleveland Orchestra, Los Angeles Philharmonic, Boston Symphony, Pittsburgh, Chicago, and the San Francisco symphony orchestras among them. In his native Europe, Mr. Haefliger was invited and continues to return to the such distinguished orchestras and festivals as the Royal Concertgebouw, Rotterdam Philharmonic, Munich Philharmonic, Budapest Festival Orchestra, Deutsche Symphonie Orchester Berlin, Orchestre de Paris, London Symphony Orchestra, and Vienna Symphony. Having made his New York recital debut in 1988, he became a frequent guest at recital venues and festivals around the world, notably the

Lucerne and Salzburg festivals, the BBC Proms, and the Wiener Festwochen. Recent highlights have included performances at Carnegie Hall with the Orchestra of St. Luke's, and at the Royal Festival Hall with the Philharmonia Orchestra and Christoph von Dohnányi. He also appeared with the City of Birmingham Symphony Orchestra, Berlin Konzerthausorchester, Netherlands Radio Chamber Orchestra, and in Asia with the Malaysian Philharmonic and Singapore Symphony. In the coming season he plays Bernstein's *Age of Anxiety* with the Radiosinfonieorchester Wien at the Vienna Konzerthaus as well as Mozart with the Strasbourg Philharmonic and Brahms in North America. A committed recitalist and chamber musician, Andreas Haefliger performed a series of recitals in New York, London, and Milan with his late father, the great tenor Ernst Haefliger, in Schubert's *Die Winterreise*, and in recent years has collaborated with Wolfgang Holzmair, the Takács Quartet, and his wife, flutist Marina Piccinini. In 2009 he became artistic director of the Two Moors Festival in Devon (UK). Recently Mr. Haefliger hosted an evening at the La Jolla Chamber Music festival, and collaborated with long-standing duo partner Matthias Goerne at the Salzburg Festival and in Paris, Cologne, Berlin, Barcelona, and St. Petersburg. The focus of Haefliger's solo recital appearances in recent years has been an ongoing series "Perspectives on Beethoven," featuring the complete piano works of Beethoven alongside works by Mozart, Schubert, Bartók, Brahms, Janáček, Schoenberg, and Ligeti; the recital programs have all been recorded by Avie. The fourth in the series was released this season, and Mr. Haefliger speaks and plays in a new documentary that explores the thought-processes behind the recording. Recent recital tours have taken him to the International Piano Series at the Southbank Centre, Chicago Symphony Hall, and a sell-out appearance at London's Wigmore Hall. His recordings on Sony Classical include Mozart sonatas, Schumann's *Davidsbündlertänze* and *Fantasiestücke*, Schubert impromptus, and works by Sofia Gubaidulina. Later he recorded for Decca with the Takács Quartet and Matthias Goerne, the latest Goerne/Haefliger release of Schubert's Goethe Lieder being awarded the Preis Der Deutschen Schallplattenkritik.

Stu Rosner





Thursday, August 5, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

BERNARDA FINK, mezzo-soprano
ANTHONY SPIRI, piano

Please note that texts and translations are being distributed separately.

- R. SCHUMANN Two Songs on poems by Friedrich Rückert,
from "Myrthen," Opus 25
Lied der Braut I, Opus 25, No. 11
Lied der Braut II, Opus 25, No. 12
- CLARA SCHUMANN Three Songs on poems by Friedrich Rückert,
from Rückert's "Liebesfrühling"
Er ist gekommen, Op. 12, No. 2
Warum willst du and're fragen?, Op. 12, No. 11
Liebst du um Schönheit, Op. 12, No. 4
- R. SCHUMANN "Frauenliebe und -leben," Op. 42 (poems by
Adalbert von Chamisso)
Seit ich ihn gesehen
Er, der Herrlichste von allen
Ich kann's nicht fassen, nicht glauben
Du Ring an meinem Finger
Helft mir, ihr Schwestern
Süßer Freund, du blickest mich verwundert an
An meinem Herzen, an meiner Brust
Nun hast du mir den ersten Schmerz getan

{ I n t e r m i s s i o n }

- GRANADOS "La maja dolorosa" (3 tonadillas en estilo antiguo;
texts by F. Periquet)
¡Oh, muerte cruel!
¡Ay majo de mi vida!
De aquel majo amante
- GIANNEO "Seis coplas" (Poesias populares argentinas)
Yo no andóy
Dejá de cantar
Entre cortinas
El alma me has robado
Yo me arrimé a un pino verde
Ayer me digiste
- DALLAPICCOLA "Quattro liriche di Antonio Machado"
La primavera ha venido
Ayer soñé que veía
Señor, ya me arrancaste
La primavera ha venido
- RODRIGO "Cuatro madrigales amatorios"
¿Con qué la lavaré?
Vos me matásteis
¿De dónde venís, amore?
De los álamos vengo, madre



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NOTES ON THE PROGRAM

Of the more than 400 Lieder composed by **ROBERT SCHUMANN** (1810-1856), forty-seven have texts by Friedrich Rückert. Both of the “**Lieder der Braut**” (“**Songs of the Betrothed**”), to different texts, find a young woman addressing her mother on the occasion of her engagement to be married. The first (No. 11 in Schumann’s *Myrthen* cycle) is gentle reassurance that the love the betrothed has found complements the gratitude she feels to her mother. The busy melody is elaborately ornamented. The second *Lied der Braut* (No. 12) is a particularly deft example of the composer bringing subtext to the poem through music. The betrothed implores her mother not to fear how the marriage will develop or how it will end. On the reiteration of the word “*enden*,” Schumann introduces a sudden, painful diminished chord, as if the betrothed herself has suddenly realized that every commitment is a step toward mortality.

In her lifetime, **CLARA SCHUMANN** (1819-1896) was far better known than her husband. She was a virtuoso pianist of dazzling technique and international renown, while Robert was regarded mainly as a critic and as a composer of works too subtle to achieve widespread popularity. Clara composed from the age of nine, but gender-bias against women composers kept her from fulfilling early promise. “I once believed that I possessed creative talent,” she later wrote, “but I have given up this idea; a woman must not desire to compose—there has never yet been one able to do it. Should I expect to be the one?”

The practicalities of being a wife, a mother, and a touring concert pianist also meant there was little time for Clara’s composing. But she found time in 1841, when Robert suggested they compose a cycle of songs together, intermingling his and hers. Robert had the cycle published on the occasion of their first anniversary, September 12, 1841. Hers were published as Opus 12; his as Opus 37. Thus, though the indication “Opus 12, No. 11” might suggest at least eleven songs, these three comprise the entirety of Clara’s Opus 12.

“**Er ist gekommen in Sturm und Regen**” starts, seemingly, in a stormy minor key but ends in the parallel major, aptly reflecting the text. It is one of two types characteristic of her songs: that in which a virtuosic piano part plays a key role. The next two songs are of her other type, the simple

and declarative setting, with emphasis on a charming vocal line. Both are in sunlit major. “**Warum willst du and’re fragen?**” is couched in a lulling triple meter; “**Liebst du um Schönheit**” (a text better-known in its setting by Gustav Mahler) in stately common time.

In his Lieder, **ROBERT SCHUMANN** fulfilled the Romantic era’s ideal of unifying music and words. By carving intensely personal vocal melodies from the prosody of the texts he chose, and by greatly expanding the role of the piano, Schumann pushed art song to a new level of expressivity. Schumann’s first twenty-three published works were all for piano solo, and in his songs the piano became an integral part of the poem’s reading. “The singing voice is hardly sufficient in itself,” he wrote, apropos his emphasis on the role of the piano in song composition, adding



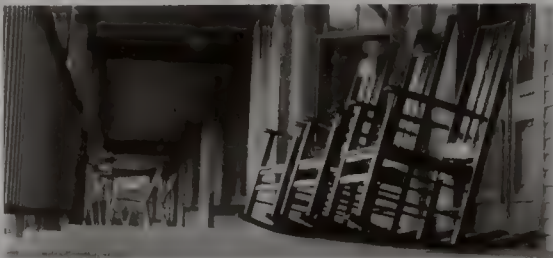
that the piano was necessary to represent "the finer shadings of the poem."

Schumann wrote no songs at all until he married his beloved Clara, following years of fighting her stubborn father for her hand. In the first twelve months following their nuptials in 1840 he composed four major song cycles, including "**Frauenliebe und -leben**" ("A Woman's Love and Life"), based on a set of eight poems by Chamisso.

The singer-protagonist of the cycle is a woman who undergoes transformation from youthful hope to love, marriage, motherhood, and, in the final song, the tragedy of losing her beloved. The first song, "Seit ich ihn gesehen," is quiet and slow. The singer progresses on a foundation of subtly shifting harmonies that might at any point slip away. Her heart beats to incessant eighth-notes in the exuberant "Er, der Herrlichste von allen." In the strangely stentorian "Ich kann's nicht fassen, nicht glauben," she experiences the wedding ceremony as if in a dream. "Du Ring an meinem Finger" is the happy core of the cycle, a moment of repose for the protagonist. "Helft mir, ihr Schwestern," is an enigmatic cry to her sisters to "banish a foolish anxiety." In "Süsser Freund," she reveals her pregnancy to her husband; in "An meinem Herzen, an meiner Brust," she rejoices in her newborn child. With "Nun hast du mir den ersten Schmerz getan," tragedy strikes suddenly.



ENRIQUE GRANADOS (1867-1916) was one of the great hopes for Spanish music in the early years of the twentieth century. No less than the King of Spain, Alfonso XIII, noted the young composer's talents after the premiere of his first opera, *Maria del Carmen*, in 1898. Piano works make up the majority of his output, but there are many songs as well. Among them are the twelve *tonadillas* (short songs of a theatrical nature), published as a set in 1910. On texts by Fernando Periquet, the dozen include three songs with the same title: "La maja dolorosa." Each of these three "desolate maiden" songs explores some different aspect of love lost to death: protest, sadness, and a certain stoic sentimentality.



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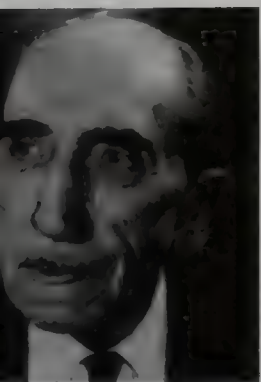
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Argentinean composer-conductor-pianist **LUIS GIANNEO** (1897-1968) was part of the Renewal Group, an informal organization of artists devoted to the culture of Argentina. He spent most of his life as a teacher, most notably at Argentina's National Conservatory of Music in Buenos Aires. As a composer, Gianneo was best known for his piano works. The piano has its own musical statement to make in each of these little songs. Sometimes it provides atmosphere, sometimes it frames a rhythm for the singer, but it always explores independent lines through the common harmonies, as if the singer and pianist are on separate journeys to the same destination.



LUIGI DALLAPICCOLA (1904-1975) was born to Italian parents in what is today Croatia. His early musical education was spotty, though he eventually earned a degree in piano from Florence Conservatory, where he was a professor starting in 1931. In the 1940s, Dallapiccola adopted the twelve-tone method originated by Arnold Schoenberg and developed by subsequent composers. He was, however, a lyrical composer who adapted the rigors of dodecaphony to his own ends of melodic expression.

This set of four songs on short lyrics by one of Spain's most famous poets is a case in point. Dallapiccola's way with the words is to illustrate them lavishly, as if each were a Wagnerian mini-drama. The first and fourth songs use the same melody, but the first is at a faster tempo, happy and optimistic, while the last reflects the less-sanguine content of the middle songs. The second song begins unaccompanied, conveying loneliness and yearning, and when the piano enters, it reflects on that yearning. The third song is a jagged plaint of despair.



In 1947, the composer **JOAQUÍN RODRIGO** (1901-1999) was named professor of music history at the University of Madrid. Perhaps it was this sudden responsibility of addressing music of the past that led Rodrigo the following year to compose a set of madrigals in the spirit of those of the Renaissance.

Known above all else as the composer of two guitar concertos (*Concierto Aranjuez* and *Concierto para un gentilhombre*), Rodrigo also penned more than thirty song cycles comprising well over a hundred songs, of which the *Cuatro madrigales amatorios* are the most widely performed. The tempos of the four songs grow gradually faster as the set progresses. The texts, by the composer, imply the aftermath of a love affair. The mournful "¿Con qué la lavaré?" reveals the singer's anguish, followed by the intensely quiet lover's plaint of the second song. "¿De dónde venís, amore?" piquantly poses a question with an obvious answer: the lover has been to see someone else. But in the last song the singer strikes a different attitude, and promises to find a new lover by the poplar trees.

KENNETH LAFAVE

Kenneth LaFave writes program notes for the Philadelphia Orchestra, the Juilliard School, Lincoln Center for the Performing Arts, and others. He is also a composer, with recent commissions from the Phoenix Symphony and the Kansas City Chorale.



Artists

Bernarda Fink



Bernarda Fink, daughter of Slovenian parents, was born in Buenos Aires, Argentina, and received her vocal and musical education at the Instituto Superior de Arte del Teatro Colón. Ms. Fink frequently appears with such ensembles as the Vienna Philharmonic, Berlin Philharmonic, Royal Concertgebouw Orchestra, Symphonieorchester des Bayerischen Rundfunks, London Philharmonic, Czech Philharmonic, Chamber Orchestra of Europe, Staatskapelle Dresden, Cleveland Orchestra, and Philadelphia Orchestra, as well as with notable Baroque orchestras, under such conductors as Blomstedt, Bychkov, Sir Colin Davis, Gardiner, Gergiev, Harnoncourt, Jacobs, Jansons, Muti, Norrington, Pinnock, Prêtre, Rattle, Saraste, and Welser-Möst, among others. Bernarda Fink has appeared to wide critical acclaim in Argentina and at major European opera houses. Most recently she sang Cecilio in *Lucio Silla* at the Theater an der Wien, Idamante in *Idomeneo* at Madrid's Teatro Real, Irene in *Theodora* at the Salzburg Festival, and, in concert versions that were recorded, Sesto in *La Clemenza di Tito* and Idamante. Ms. Fink regularly appears in recital at Vienna's Musikverein and Konzerthaus, Schubertiade Schwarzenberg, Concertgebouw Amsterdam, London's Wigmore Hall, and in Buenos Aires; she has also appeared at the Théâtre Royal de la Monnaie in Brussels, at the Théâtre des Champs-Élysées in Paris, Carnegie Hall in New York, and many others. In the 2009-10 and 2010-11 seasons she appears at the Edinburgh Festival, in Graz, Madrid, Frankfurt, Luxembourg, Düsseldorf, and in the United States; at the Carinthian Sommer festival and Tanglewood; in London, Maribor, Imola, Stuttgart, and Fribourg; and with the Hugo Wolf Quartet in Valencia, Valladolid, Bilbao, Nijmegen, and Antwerp. Current and future highlights include *Dido and Aeneas* in Vienna, Mendelssohn's *Elijah* in Hamburg, Brahms's *Liebesslieder Waltzes* on tour throughout Europe and the U.S. with Genia Kühmeier, Michael Schade, and Thomas Quasthoff, Mahler's Symphonies 2 and 3 with the Concertgebouw Orchestra, Pergolesi's *Stabat Mater* with the Berlin Baroque Soloists in Paris, Berlin, and Lucerne, Bruckner's Mass in F minor and Mahler's Second Symphony with the Symphonieorchester des Bayerischen Rundfunks, the final trio from Strauss's *Der Rosenkavalier* on tour with the Staatskapelle Dresden, Mahler's *Kindertotenlieder* in Brussels, *Elijah* with Daniel Harding, Bach's Mass in B minor at the Vienna Musikverein and in Tokyo, Brahms's Alto Rhapsody with the Bamberg Symphony, Bach's *St. John* Passion with the Concertgebouw Orchestra, and

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BERNARDA FINK, mezzo-soprano
ANTHONY SPIRI, piano

TEXTS AND TRANSLATIONS

The performers respectfully request the audience to withhold applause
until the end of each song group. Thank you for your understanding.

ROBERT SCHUMANN, Two Songs on poems by Friedrich Rückert,
from "Myrthen," Opus 25

Lied der Braut I

Mutter, Mutter! Glaube nicht,
Weil ich ihn lieb' also sehr
Dass nun Liebe mir gebricht,
Dich zu lieben, wie vorher.

Mutter, Mutter! Seit ich ihn
Liebe, lieb' ich erst dich sehr.
Lass mich an mein Herz dich ziehn,
Und dich küssen, wie mich er.

Mutter, Mutter! Seit ich ihn

Liebe, lieb' ich erst dich ganz
Dass du mir das Sein verliehn,
Das mir ward zu solchem Glanz.

Lied der Braut II

Lass mich ihm am Busen hangen,
Mutter, Mutter! lass das Bangen.
Frage nicht: wie soll sich's wenden?
Frage nicht: wie soll das enden?
Enden? Enden soll sich's nie,
Wenden, noch nicht weiss ich, wie!

The Bride's Song I

Mother, mother, never believe,
Because I love him so,
That I now lack the love
To love you as before

Mother, mother, since loving him
I love you all the more.
Let me press you to my heart
And kiss you, as he kisses me.

Mother, mother! Only since
loving him
Do I truly love you now,
For giving me my life
That has become so radiant.

The Bride's Song II

Let me lay my head on his heart,
Mother, mother! Be not afraid.
Do not ask: how will things change?
Do not ask: how will it end?
End? Never shall it end,
Change? I don't know how it could!

—trans. ©Richard Stokes

**CLARA SCHUMANN, Three songs on poems by Friedrich Rückert,
from Rückert's "Liebesfrühling"**

Er ist gekommen in Sturm und Regen

Er ist gekommen in Sturm und Regen,
Ihm schlug beklommen mein Herz
entgegen.

Wie konnt' ich ahnen, dass seine
Bahnen

Sich einen sollten meinen Wegen.

Er ist gekommen in Sturm und Regen,
Er hat genommen mein Herz verwegen.

Nahm er das meine? Nahm ich
das seine?

Die beiden kamen sich entgegen.

Nun ist gekommen des Frühlings Segen.
Der Freund zieht weiter, ich seh' es
heiter,

Denn er bleibt mein auf allen Wegen,

Denn er bleibt mein auf allen Wegen.

He Has Come in Storm and Rain

He has come in storm and in rain,
Uneasily my heart bent toward him.

How could I foretell that his road

To my steps would be united.

He has come in storm and in rain,
Full of daring he has taken
my heart.

Did he take mine? Did I take his?

Both drew nearer to one another.

Now have come spring's blessings.
My friend moves on, I do not
grieve.

For he remains mine with every
step I take,

For he remains mine with every
step I take.



Warum willst du and're fragen?

Warum willst du and're fragen,
Die's nicht meinen treu mit dir?
Glaube nicht, als was dir sagen,
Diese beiden Augen hier!

Glaube nicht den fremden Leuten,
Glaube nicht dem eignen Wahn;
Nicht mein Tun auch solst du deuten,
Sondern sieh die Augen an!

Schweigt die Lippe deinen Fragen,
Oder zeugt sie gegen mich.
Was auch meine Lippen sagen,
Sieh mein Aug', ich liebe dich!

Liebst du um Schönheit

Liebst du um Schönheit, o nicht
mich liebe!
Liebst die Sonne, sie trägt ein gold'nes
Haar!

Liebst du um Jugend, o nicht mich
liebe!
Liebe den Frühling, der jung ist jedes
Jahr!
Liebst du um Schätze, o nicht mich liebe.

Liebe die Meerfrau, sie hat viel Perlen
klar.
Liebst du um Liebe, o ja, much liebe!

Liebe mich immer, dich lieb' ich
immerdar.

Why do you ask others?

Why do you ask others,
Who are not true to you?
Give no heed to anything but
That which these two eyes reveal.

Give no heed to strangers.
Give no heed to your own fancy;
Do not judge my deeds either,
But look into my eyes!

Are lips silent to your questions,
Or do they bear witness against me?
Whatever my lips may say,
Look into my eyes: I love you!

If You Love for Beauty

If you love for beauty, oh do not
love me!
Love the sun, it has hair of gold!

If you love for youth, oh do not
love me!
Love the spring, which is young
again every year!
If you love for treasures, oh do not
love me.
Love the mermaid, she has many
a bright pearl.
If you love for love, oh yes,
do love me!
Love me forever, I love you
evermore.

—trans. Bettina Reinke-Welsh



ROBERT SCHUMANN, "Frauenliebe und -leben," Opus 42

I.

Seit ich ihn gesehen,
Glaub ich blind zu sein;
Wo ich hin nur blicke,
Seh ich ihn allein;
Wie im wachen Traume
Schwebt sein Bild mir vor,
Taucht aus tiefstem Dunkel,
Heller nur empor.

Sonst ist licht- und farblos
Alles um mich her,
Nach der Schwestern Spiele
Nicht begehrt ich mehr,
Möchte lieber weinen,
Still im Kämmerlein;
Seit ich ihn gesehen,
Glaub ich blind zu sein.

Since I have seen him,
I think myself blind;
wherever I look
I see only him.
As if in a waking dream
his image hovers before me,
in the deepest darkness
it only shines forth more brightly.

Without color or light
is everything else around me,
for my sisters' games
I have no more interest,
I'd rather weep
silently in my room;
since I have seen him,
I think myself blind.

II.

Er, der Herrlichste von allen,
Wie so milde, wie so gut!
Holde Lippen, klares Auge,
Heller Sinn und fester Mut.

So wie dort in blauer Tiefe,
Hell und herrlich, jener Stern,

Also er an meinem Himmel,
Hell und herrlich, hehr und fern.

Wandle, wandle deinen Bahnen,
Nur betrachten deinen Schein,

Nur in Demut ihn betrachten,
Selig nur und traurig sein!

Höre nicht mein stilles Beten,
Deinem Glücke nur geweiht;
Darst mich niedre Magd nicht
kennen,
Hoher Stern der Herrlichkeit!

Nur die würdigste von allen
Darf beglücken deine Wahl,
Und ich will die Hohe segnen,

Segnen viele tausendmal.

He, the most splendid of men—
how gentle he is, how good!
Gracious lips, clear eyes,
a clear mind and firm courage.

Just as that star shines there
bright and splendid in the blue
depths,
so he in my firmament is bright and
splendid, exalted and remote.

Follow your course,
I wish only to observe your
brightness,
only to observe it humbly,
to be blissful and sad!

Do not hear the silent prayer
consecrated to your happiness;
you must take no notice of this
lovely maiden,
high star of splendor!

Only the worthiest of all
may be made happy by your choice,
and I shall bless her, the exalted
one,
bless her many thousand times.

Will mich freuen dann und weinen,
Selig, selig bin ich dann;
Sollte mir das Herz auch brechen,
Brich, O Herz, was liegt daran?

III.

Ich kann's nicht fassen, nicht glauben,
Es hat ein Traum mich berückt;
Wie hätt er doch unter allen
Mich Arme erhöht und beglückt?

Mir war's, er habe gesprochen:
Ich bin auf ewig dein.
Mir war's—ich träume noch immer,
Es kann ja nimmer so sein.

O lass im Traume mich sterben,
Gewieget an seiner Brust,
Den seligsten Tod mich schlürfen

in Tränen unendlicher Lust.

IV.

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen,
Dich fromm an das Herze mein.

Ich hatt ihn ausgeträumet,
Der Kindheit friedlich schönen Traum,

Ich fand allein mich, verloren
Im öden, unendlichen Raum.

Du Ring an meinem Finger
Da hast du mich erst belehrt,
hast meinem Blick erschlossen
Des Lebens unendlichen, tiefen Wert.

Ich will ihm dienen, ihm leben,
Ihm angehören ganz,
Hin selber mich geben und finden
Verklärt mich in seinem Glanz.

Du Ring an meinem Finger,
Mein goldenes Ringelein,
Ich drücke dich fromm an die Lippen
Dich fromm an das Herze mein.

Then I will rejoice and weep,
in bliss shall I be then;
even though my heart should break,
break, O heart, what does it matter?

I can't grasp it, can't believe it,
some dream has beguiled me;
how could he, from among them all,
have so exalted and blessed me?

It seemed to me that he spoke:
"I am yours eternally."
It seemed—I am still dreaming,
it could never be.

O let me die in that dream,
cradled against his breast,
let me drink in the most blissful
death
in tears of endless joy.

Ring on my finger,
my little golden ring,
I press you devoutly to my lips,
devoutly to my heart.

I had finished dreaming
the peaceful and beautiful dream
of childhood,
I found myself alone, lost
in desolate, endless space.

Ring on my finger,
it was you that first taught me,
you have revealed to my sight
the deep, infinite value of life.

I will serve him, live for him,
belong wholly to him,
give myself to him and find myself
transfigured in his brightness.

Ring on my finger,
my little golden ring,
I press you devoutly to my lips,
devoutly to my heart.

*Please turn the page quietly,
and only after the music has stopped.*

V.

Helft mir, ihr Schwestern,
Freundlich mich schmücken,
Dient der Glücklichen heute mir,
Windet geschäftig
Mir um die Stirne
Noch der blühenden Myrte Zier.

Als ich befriedigt,
Freudigen Herzens,
Sonst dem Geliebten im Arme lag,
Immer noch rief er,
Sehnsucht im Herzen,
Ungeduldig den heutigen Tag.

Helft mir, ihr Schwestern,
Helft mir verscheuchen
Eine törichte Bangigkeit,
Dass ich mit klarem
Aug ihn empfangе,
Ihn, die Quelle der Freudigkeit.

Bist, mein Geliebter,
Du mir erschienen,
Giebst du mir, Sonne, deinen
Schein?
Lass mich in Andacht,
Lass mich in Demut,
Lass mich verneigen dem Herren mein.

Streuet ihm, Schwestern,
Streuet ihm Blumen,
Bringet ihm knospende Rosen dar,
Aber euch, Schwestern,
Grüss ich mit Wehmut
Freudig scheidend aus eurer Schar.

VI.

Süsser Freund, du blickest
Mich verwundert an,
Kannst es nicht begreifen,
Wie ich weinen kann;
Lass der feuchten Perlen
Ungewohnt Zier
Freudighell erzittern
In dem Auge mir.

Wie so bang mein Busen,
Wie so wonnevoll!
Wüsst ich nur mit Worten,
Wie ich's sagen soll;

Help me, sisters,
adorn myself,
serve the happy one today;
busily entwine
about my brow
the decoration of blossoming
myrtle.

When, before now, I lay satisfied
with joyful heart
in the arms of my love,
he still called,
with longing in his heart,
impatiently for this day.

Help me, sisters,
help me banish
a foolish fear,
so that with a bright
eye I may receive him,
him, the source of my joy.

Have you, my beloved,
appeared to me?
Do you give me, Sun, your
brilliance?
Let me in devotion
and humility
bow before my lord.

Strew, sisters,
strew flowers before him,
offer him budding roses;
but you, sisters,
I greet with sadness
as I joyfully depart from your circle.

Komm und birg dein Antlitz
Hier an meiner Brust,
Will in's Ohr dir flüstern
Alle meine Lust.

Weisst du nun die Tränen,
Die ich weinen kann,
Sollst du nicht sie sehen,
Du geliebter Mann?
Bleib an meinem Herzen,
Fühle dessen Schlag,
Dass ich fest und fester
Nur dich drücken mag.

Hier an meinem Bette
Hat die Wiege Raum,
Wo sie still verberge
Meinen holden Traum;
Kommen wird der Morgen,
Wo der Traum erwacht,
Und daraus dein Bildnis
Mir entgegen lacht.

VII.

An meinem Herzen, an meiner Brust,
Du meine Wonne, du meine Lust!
Das Glück ist die Liebe, die Lieb ist
das Glück,

Ich hab's gesagt und nehm's nicht
zurück.

Hab überschwenglich mich geschätzt

Bin übergücklich aber jetzt.

Nur die da säugt, nur die da liebt

Das Kind, dem sie die Nahrung giebt;

Nur eine Mutter weiss allein

Was lieben heisst und glücklich sein.

O, wie bedaur' ich doch den Mann,
Der Mutterglück nicht fühlen kann!

Du lieber, lieber Engel, du

Du schauest mich an und lächelst dazu!

An meinem Herzen, an meiner Brust,

Du meine Wonne, du meine Lust!

come and hide your face
here on my breast,
and I will whisper into your ear
of all my joy.

Do you know now the tears
that I am able to weep?
Should you not see them,
beloved husband?
Remain against my heart,
feel its beating,
so that ever closer and closer
I can press you to me.

Here by my bed
is space for a cradle,
where it may silently conceal
my blissful dream;
the morning will come
when the dream awakens,
and from it your image
will smile up at me.

At my heart, at my breast,
you my joy, you my delight!
Happiness is love, love is happiness,

I have said it before and do not
take it back.

I considered myself boundlessly
happy,

but I am over-happy now.

Only one who nurses, only one
who loves

the child to whom she gives
nourishment,

only a mother knows

what love means and what
happiness is.

O how sorry I feel for men,
who cannot feel maternal
happiness!

You dear, dear angel you,

you look at me and smile!

At my heart, at my breast,
you my joy, you my delight!

*Please turn the page quietly,
and only after the music has stopped.*

VIII.

Nun hast du mir den ersten Schmerz
getan,
Der aber traf.
Du schläfst, du harter, unbarmherz'ger
Mann,
Den Todesschlaf.

Es blicket die Verlassne vor sich hin,
Die Welt ist leer.
Geliebet hab ich und gelebt, ich bin
Nicht lebend mehr.

Ich zieh mich in mein Innres still
zurück,
Der Schleier fällt,
Da hab ich dich und mein verlornes
Glück,
Du meine Welt!

—Adalbert von Chamisso

Now you have hurt me for the first
time,
but the hurt is cruel.
You, hard, pitiless man, are
sleeping
the sleep of death.

The deserted one stares before her,
the world is empty.
I have loved and lived, I am
living no longer.

Silently I withdraw to my inmost
being,
the veil falls.
There I have you and my lost
happiness,
you, my whole world!

—trans. Steven Ledbetter

{ I n t e r m i s s i o n }

ENRIQUE GRANADOS, "La maja dolorosa"

¡Oh, muerte cruel!
¡Oh, muerte cruel!
¿Porqué tú, a traición,
Mi majo arrebataste a mi pasión?
¡No quiero vivir sin él,
Porque es morir, porque es morir
Así vivir!

No es posible ya
Sentir más dolor:
En lágrimas deshecha mi alma está.
¡Oh Dios, torna mi amor,
Porque es morir, así vivir!

Oh, Cruel Death!
Oh, cruel death!
Why have you so traitorously
stolen my beloved?
I cannot bear to live without him,
for life as such is nothing more
than death.

It is not possible
to feel a greater pain:
my soul is drowning in my tears.
Oh, God! Return my beloved to me,
for life as such is nothing more
than death.

Stu Rosner



¡Ay majo de mi vida!

¡Ay majo de mi vida,
No, no, tú no has muerto!
¿Acaso yo existese
Si fuera eso cierto?
¡Quiero loca besar tu boca!
Quiero, segura, gozar más de tu
ventura,
¡Ay! de tu ventura.

Más ¡Ay! deliro, sueño:
Mi majo no existe,
En torno mío el mundo
Lloroso está, triste.
¡A mi duelo no hallo consuelo!
Más, muerto y frío siempre el majo
será mío.
¡Ay! siempre mío.

De aquel majo amante

De aquel majo amante que fué mi gloria
Guardo anhelante dichosa memoria.

El me adoraba vehemente y fiel.

Yo mi vida entera di a él,
Y otras mil diera si él quisiera,

Que en hondos amores, martirios son
flores.

Y al recordar mi majo amado
Van resurgiendo ensueños de un
tiempo pasado.
Ni en el Mentidero ni en la Florida

Majo más majo paseó en la vida.
Bajo el chambergó sus ojos ví

Con toda el alma puestos en mí,

Que a quien miraban enamoraban,

Pués no hallé en el mundo mirar más
profundo.

Y al recordar mi majo amado
Van resurgiendo ensueños de un
tiempo pasado.

—*Fernando Periquet*

Oh, Love of My Life

Oh, love of my life,
no, no, you have not died!
Perhaps I could continue on
if this were not true?
I want to passionately kiss you,
I want to share in your happiness.

Oh, to share in your happiness.

But, alas, I am raving, fantasizing,
my beloved no longer exists,
the world around me
is nothing more than despair,
there is no consolation for me,
only the chill of death,

so will he forever be mine.

I Ardently Treasure

I ardently treasure those memories
of my gallant love who brought
me such joy.

He adored me fervently and
sincerely.

I gave him all of my life,
and would do so a thousand times,
if he wished it,

for in the depths of love anguish
is only a blossom.

When I think of my gallant love,
I am engulfed by the dreams of
a time gone by.

Neither in Mentidero, nor in
Florida,

was I to know others.

Under the rim of his hat I saw
his eyes

directed on me with all of their
vitality,

they loved the one on which
they gazed.

And I have never found in this
world a gaze more profound.

When I think of my gallant love,
I am engulfed by the dreams of
a time gone by.

LUIS GIANNEO, Seis coplas

Yo no andóy

Yo no andóy porque te quiero
Ni andóy porque me quieras.
Andoy porque andoy de vicio.
Andoy porque andoy nomás.

Dejá de cantar

Dejá de cantar jilguero
Que me estás atormentando.
Es mucha pena pa' un triste
Oír cantar y estar llorando.

Entre cortinas

Entre cortinas verdes y azules rejas

Estaban dos amantes dándose quejas

Quejas se dieron,
Que el corazón y el alma se la partieron.

El alma me has robado

El alma me has robado.
Dame la tuya que el ladrón es preciso
que restituya.
Amor tirano,
Restitúyeme el alma que me has robado.

Ay ay...

Yo me arrimé a un pino verde

Yo me arrimé a un pino verde
Por ver si me consolaba.
Y el pino que éra verde
De verme llorar, lloraba.

Ayer me digiste

Ayer me dijiste que hoy.
Y hoy me decís que mañana,
Mañana te diré yo,
Ya se mé pasó la gana.

—Argentine folk poems

I'm Not Walking

I'm not walking because I love you
Or walking because you love me;
I walk because I walk, out of habit.
I walk because I walk, that's all.

Stop Your Singing

Stop your singing, goldfinch
for you are tormenting me.
It is painful for one who is sad
to hear singing while he is weeping.

Between Green Curtains

Between green curtains and blue
window-bars,
two lovers were exchanging
reproaches,
hurling such reproaches
that they broke each other's heart
and soul.

You Have Stolen My Heart

You have stolen my heart.
Give me yours, for the thief must
make reparations.
Tyrannical love,
give back the heart you stole
from me.
Alas, alas...

I Leaned against a Green Pine

I leaned against a green pine,
to see if it could console me.
And the pine, since it was green,
wept to see me weeping.

Yesterday You Said

Yesterday you said it would be today.
Today you say it will be tomorrow.
Tomorrow I'll tell you
I don't feel like it anymore.

LUIGI DALLAPICCOLA, Quattro liriche di António Machado

La primavera ha venido

La primavera ha venido.
Aleluyas blancas
De los zarzales floridos!

Spring Has Come

Spring has come.
White hallelujahs
from the flowering briar!

Ayer soñé que veía

Ayer soñé que veía
A Dios y que a Dios hablaba;
Y soñé que Dios me oía...

Yesterday I Dreamed That I Saw

Yesterday I dreamed that I saw
God and that I spoke to Him;
and I dreamed that God
heard me...
then I dreamed that I dreamed.

Después soñé que soñaba.

Señor, ya me arrancaste

Señor, ya me arrancaste lo que yo más
quería.
Oye otra vez, Dios mío, mi corazón
clamar.
Tu voluntad se hizo, Señor, contra
la mía.
Señor, ya estamos solos mi corazón y
el mar.

Lord, You Have Already Taken

Lord, You have already taken that
which I loved most.
Hear once more, my God, my
heart's cry.
Your will was done, Lord, against
my own.
Lord, my heart and the sea are
now alone.

La primavera ha venido

La primavera ha venido.
Nadie sabe cómo ha sido.

—António Machado

Spring Has Come

Spring has come.
No one knows what it was like.

—trans. Dan Martin



JOAQUÍN RODRIGO, Cuatro madrigales amatorios

¿Con qué la lavaré?

¿Con qué la lavaré
La tez de mi cara?
¿Con qué la lavaré,
Que vivo mal penada?
Lávanse las casadas
Con agua de limones,
Lávome yo, cuitada,
Con penas y dolores.

With What Shall I Wash?

With what shall I wash
the complexion of my face?
With what shall I wash,
I who live deeply pained?
The married women
wash with water of lemons,
I, grieved, wash myself
with pain and suffering.

Vos me matásteis

Vos me matásteis,
Niña en cabello,
Vos me habéis muerto.
Riberas de un río
Ví moza virgen,
Niña en cabello,
Vos me matásteis,
Vos me habéis muerto.

You Have Killed Me

You have killed me,
girl with flowing hair,
you have made me die.
On the shore of a river
I saw a virgin maid,
a girl with flowing hair.
You have killed me,
you have made me die.

¿De dónde venís, amore?

¿De dónde venís, amore?
Bien sé yo de dónde.
¿De dónde venís, amigo?
Fuere yo testigo!
Ah ah ah! Bien sé yo de donde!

From Where Have You Come, Love?

From where have you come, love?
I know very well from where.
From where have you come, friend?
I was a witness.
Ah ha! I know very well from where!

De los álamos vengo, madre

De los álamos vengo, madre,

De ver cómo los menean el aire.
De los álamos de Sevilla,
De ver a mi linda amiga.

**From the Poplar Grove I've Come,
Mother**

From the poplar grove I've come,
mother,
to see how the breeze stirs them.
From the poplars in Seville,
to see my pretty girlfriend.

—Anonymous

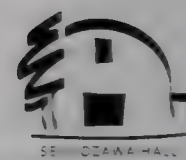
Berlioz's *Roméo et Juliette* with the Boston Symphony Orchestra. Bernarda Fink's discography of nearly fifty releases includes music of Monteverdi, Handel, Bach, Rameau, Hasse, Haydn, Schubert, Rossini, Bruckner, and Schumann. Recordings that have been honored with such awards as the Diapason d'Or or the Grammy include Handel's *Giulio Cesare*, Caldara's *Maddalena ai piedi di Cristo*, Bach's *St. Matthew Passion*, Gluck's *Orfeo*, Scarlatti's *Griselda*, Mozart's *Requiem*, Verdi's *Requiem*, Berlioz's *Les Nuits d'été*, Ravel's *Shéhérazade*, and many solo recordings. Bernarda Fink's close collaboration with Harmonia Mundi includes such recent recordings as Schubert Lieder with accompanist Gerold Huber, Bach cantatas with the Freiburger Barockorchester, and Schumann Lieder with accompanist Anthony Spiri. In February 2006 Bernarda Fink was awarded the Austrian Honorary Medal for Art and Science by the Austrian chancellor.

Anthony Spiri

Anthony Spiri is among the most highly regarded and versatile pianists, accompanists, and chamber musicians of his generation. Born in the United States, he received his musical training in Cleveland and Boston before furthering his artistic development in Europe. He studied piano and conducted extensive research on the performance practice of the Classical period in Paris, Basel, Salzburg, and Vienna. His teachers included Rudolf Firkušný, Hans Leygraf, Kenneth Gilbert, and Erik Werba. He received his diploma from the Mozarteum in Salzburg with special distinction and was immediately hired to begin teaching there, later serving as assistant to Nikolaus Harnoncourt. Mr. Spiri's vast repertoire, extending from the early Baroque to works of the 21st century, has brought him as recitalist to most European countries, and to Asia and North America. He has performed as soloist with the Chamber Orchestra of Europe under Nikolaus



Harnoncourt and Michael Tilson Thomas, and with the Camerata Salzburg, the Junge Deutsche Philharmonie, the Ensemble Wien Modern, the Basel Chamber Orchestra under Christopher Hogwood, the Mozarteum Orchestra Salzburg, and numerous other orchestras. As accompanist he has frequently concertized with such renowned singers as Bernarda Fink, Marjana Lipovšek, Peter Schreier, Edith Mathis, Angelika Kirchschrager, Ernst Haefliger, Sibylla Rubens, and Olaf Bär, to name just a few. Among his chamber music partners are many of today's most prominent instrumentalists, string quartets (such as the Hagen Quartet) and wind quintets (such as Ensemble Wien-Berlin). Actively involved with contemporary music, Mr. Spiri has premiered works by Rihm, Gubaidulina, Krenek, Rainer Bischof, Nikolai Kapustin, and York Höller, among others. His interest in lesser-known composers has led him to rediscover the works of Brahms's teacher Eduard Marxsen and of several French composers contemporary with Debussy. His extensive discography, including a recent disc of Schumann Lieder with Bernarda Fink, is further evidence of his wide-ranging capabilities. He has dedicated himself particularly to the works of Bach's sons and is one of today's chief exponents of their works on the modern piano. Having performed for many years on the harpsichord and fortepiano alongside the modern piano, Mr. Spiri decided, from the year 2000 on, to concertize exclusively on the modern instrument. Current solo projects focus on J.S. Bach and Gabriel Fauré. In addition, he continues his research into numerous areas of historical performance practice and is preparing several articles for publication and editions of cantatas by Alessandro Scarlatti, Francesco Durante, and Antonio Lotti. Anthony Spiri lives in Munich and is professor of chamber music at the Academy of Music in Cologne.



Tuesday, August 10, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

PIERRE-LAURENT AIMARD, piano
MEMBERS OF THE CHAMBER ORCHESTRA OF EUROPE
CLARA ANDRADA DE LA CALLE, flute
MATS ZETTERQVIST, violin
JONATHAN WILLIAMS, horn

- | | |
|--------|--|
| BACH | Trio Sonata in C minor for flute, violin, and piano,
from the "Musical Offering," BWV 1079

Largo
Allegro moderato
Andante larghetto
Allegro |
| CARTER | "Two Diversions" for piano (1999)

I
II |
| CARTER | "Riconoscenza per Goffredo Petrassi" for solo violin (1984) |
| CARTER | "Tri-Tribute" for solo piano (2007/08)

<i>Sistribute</i>
<i>Fratribute</i>
<i>Matribute</i> |
| CARTER | "Scrivo in vento" for solo flute (1991) |

{ I n t e r m i s s i o n }



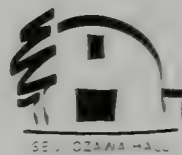
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Tuesday, August 10, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

Please note that the order of the program has changed. In the first half of the concert, following the Bach Trio Sonata, the Elliott Carter pieces will now be performed in the following order:

"Riconoscenza per Goffredo Petrassi"
for solo violin

"Tri-Tribute" for solo piano

"Scrivo in vento" for solo flute

"Two Diversions" for piano

In the second half, prior to the Ligeti Horn Trio, the Bach canons from the "Musical Offering" will be performed as follows:

Canon perpetuus super thema regium (violin and piano)

Canon 5. a 2 per Tonos (violin and piano)

Canon a 2 (piano solo)

Canon a 4 (violin, flute, and piano)

Canon perpetuo (violin, flute and piano)

Fuga canonica in Epi diapente [Canonic fugue at the fifth] (flute and piano)



BACH

Canons from the "Musical Offering," BWV 1079

Canon a 2 (piano solo)

Canon perpetuus super thema regium (violin and piano)

Fuga canonica in Epiadiapente [Canonic fugue at the fifth]
(flute and piano)

Canon 5. a 2 per Tonos (violin and piano)

Canon a 4 (violin, flute, and piano)

Canon perpetuo (violin, flute and piano)

LIGETI

Trio for Violin, Horn, and Piano, "Hommage à Brahms"

Andante con tenerezza

Vivacissimo molto ritmico

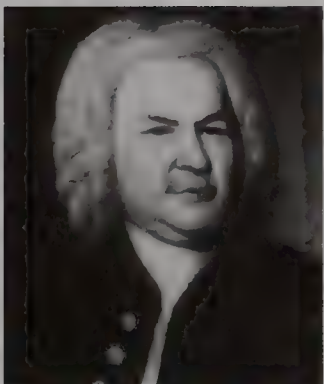
Alla marcia

Lamento. Adagio

NOTES ON THE PROGRAM

What are the connections among Elliott Carter (b.1908), György Ligeti (1923-2006), and Johann Sebastian Bach (1685-1750)? Even between Carter and Ligeti, writing modernist music mostly in the same sixty-year span or so, we find a broad divergence of style, approach, and affect; this is clearly evident even from the small sampling of works on this program. One obviously needs no "excuse" to program great composers together, even ones manifestly different, but it's remarkable that Ligeti and Carter developed, over the course of their careers, a musical language that creates an organic integration from the smallest and most audible motifs through the larger, less immediately apparent concepts of long-range rhythm, harmony, and form. These very qualities tie their music to that of J.S. Bach, whose work is truly the pinnacle of this thoroughgoing artistic philosophy. Bach's fugues and canons offer the "purest" examples of these ideas; their very perfection has inspired and been emulated by the greatest composers in each succeeding generation—Mozart, Beethoven, Schumann, Brahms, Mahler, Webern, and Stravinsky to the present....

In the last decade of his life, **J.S. BACH** began to reconsider and collect older works together, apparently with an eye toward assessing his legacy as an artist and craftsman. This activity included writing and/or compiling several ambitious works that serve virtually as catalogues of the compositional techniques available to the European composer of his day: his B minor Mass is an exploration of liturgical music; the *Well-tempered Clavier* delves into the nature of tonality in forty-eight preludes and fugues, two each in every major and minor key in the chromatic scale; and three



large-scale monothematic cycles of pieces exhaustively consider the musical potential of imitative counterpoint (canon and fugue). These latter are the *Goldberg Variations* for keyboard, *The Art of the Fugue*, and *A Musical Offering*, based on a theme suggested by the King of Prussia, Frederick the Great.

On May 7, 1747, J.S. Bach gave a private concert at the court of Frederick the Great, a flute-playing music connoisseur. The king famously provided Bach, well-known for his improvisatory skill, a difficult, chromatic theme on which to improvise; Frederick was astonished at the composer's skill, but Bach himself was less pleased and promised a fuller treatment of the theme as part of a formal composition. The result, printed at Bach's own expense and dedicated to the king, was a collection of ten canons, two *ricercars*, and the present Trio Sonata. The whole collection, but the canons in particular, finds Bach literally toying with the material, reworking the theme into puzzles and designs of astonishing intricacy, with numerological and theological resonances.

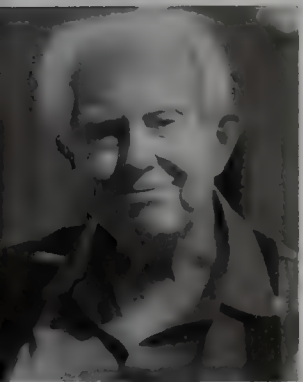
The trio sonata was a popular genre common in the Baroque era, a piece in three "voices" consisting of one or two melodic instruments plus continuo—keyboard, or keyboard plus a bass instrument. In the *Sonata sopr' il Soggetto Reale* ("Sonata on a Royal Subject"), the instrumentation is flute (the King's instrument, although it's unlikely the difficult part was really written for him), violin, and continuo. Interestingly, for the keyboard Bach would have had in mind not the ubiquitous harpsichord but the relatively recently developed fortepiano found in Frederick's salon, an early piano capable, unlike the harpsichord, of fine dynamic shading. Such a capability would make possible the clear delineation of the complex intertwining of contrapuntal lines in some of the denser canons. The Sonata is in four movements, slow-fast-slow-fast. The "royal theme" in straightforward guise jumps out at one for whom it is familiar, the first time being the second movement in the bass. Otherwise, its elements are to be found in freer treatment throughout. Canon is almost everywhere, even if the theme itself is fragmented, stretched, or ornamented into altogether new shapes.

Unlike the Trio Sonata, the canons in the *Musical Offering* have no specified instrumentation. Six of the ten canons are given here, in various combinations of flute, violin, and piano. The theme itself is always clearly present within varying textures of contrapuntal density. There are two perpetual canons, written such that they never have to "end"; the end of the last phrase potentially moves smoothly into the

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beginning of the first phrase. The Canon 5 is one of five “canones diversi”; “per tonos” means that each time the canon cycles back to the start, it begins at a higher pitch, in perpetuity.



ELLIOTT CARTER, best-known as an orchestral composer (although his two Pulitzer Prizes were for his second and third string quartets), has written only a couple large-scale solo piano works. The Sonata, a work of taut American neoclassicism dating from 1946, is from what we might think of as the first period of his career; his *Night Fantasies* (1980) is a key work in his catalogue, both in scope and technique. He has written many smaller piano pieces in recent years among the many other occasional works for various instruments and ensembles that have been a major part of his output since about the early 1980s. The Sonata belongs to the period when the composer was beginning to create a new approach to composition that more closely represented his own expressive purposes than did his earlier, neoclassical language. Beginning in the late 1940s, he developed techniques of compound rhythm (not just in the much-discussed “metric modulation” technique) and, over the course of many years, a highly personal and increasingly refined harmonic language—never “serial” but based on unique intervallic properties of chords within the twelve-note scale. A constant in Carter’s style is his application of distinct rhythmic and harmonic qualities to individual instruments or sections, allowing him to delineate very specific musical characters or “personalities” within a piece (his String Quartet No. 2 is a clear example).

Carter wrote the *Two Diversions* in 1999 for Carnegie Hall’s “Millennium Piano Book” project, an initiative involving ten commissioned composers. Pianist Ursula Oppens was at the center of the project, performing as well as coaching young pianists. The *Diversions*, as Carter explains, are quite different from one another in character and musical argument, although both involve some aspect of the composer’s interest in simultaneous multiple tempos. He writes “These *Two Diversions* for piano deal with a growing contrast between simultaneous musical ideas. The first *Diversion* presents a line of paired notes, musical intervals, that maintain a single speed throughout, while the other very changeable material uses many different speeds and characters. The second *Diversion* contrasts two musical lines, one of which, on the whole, grows slower and slower while the other grows faster and faster. With these musical ideas about diverging materials, I hope I have written diverting music.” The *Diversions*, which together total about eight minutes, were first performed by Kirill Gerstein at Carnegie Hall on March 2, 2000.

Between 1984 and 2000 Carter wrote four small pieces for solo violin under the group designation *Four Lauds*. Each of the pieces is dedicated to a musician friend; *Riconoscenza*, the earliest, for his old friend Goffredo Petrassi (1904-2003), and the other three to Aaron Copland, Roger Sessions, and Juilliard Quartet founding violinist Robert Mann. *Riconoscenza* (the title means “gratitude”) begins with a high, lyrical line that is joined and interrupted by a lower voice of initially choppy, aggressive character. It’s about five-and-a-half minutes long. Carter writes, “*Riconoscenza per Goffredo Petrassi*, for solo violin, was composed for the 1984 Festival Pontino celebrating the 80th birthday of Petrassi, Italy’s foremost living composer. It was first performed at a festival concert in the medieval refectory of the Abbey of Fossanova, Priverno, Italy, by Georg Mönch on June 15, 1984.”

Tri-Tribute for solo piano began as a single piece, *Matribute* (“Ma-tribute”), commissioned by James Levine in honor of his mother Helen’s birthday. Completed in May 2007, it was first performed publicly by Levine during his European tour with the

Boston Symphony Orchestra in Lucerne, Switzerland, on August 27, 2007. The other two pieces—*Sistribute* for Levine's sister Janet and *Fratribute* for his brother Tom—were premiered as part of the complete triptych by Pierre-Laurent Aimard on June 20, 2009, at Britten Studio in Snape, Maltings, during the Aldeburgh Festival that summer. The whole trilogy is about eight minutes long—four minutes for *Matribute*, two each for the others. *Sistribute*, primarily quick and light, like a Bach toccata, features a quick double pulse, sixteenth notes against eighth-note triplets. Intervening rests break up the forward motion; later, a quintuplet pulse sneaks in. *Fratribute* is slow, almost chorale-like. The characters of both pieces can be found—not surprisingly—in the first-written of the trilogy, *Matribute*, which superimposes a long, slow line with quick, flitting figures (eighth-note triplets, sixteenth-note quintuplets). The long line accelerates over the course of the piece until the two voices join seamlessly in the final fast measures.

About *Scrivo in vento* ("Written in the Wind"), Carter writes, "*Scrivo in vento*, for flute alone, dedicated to the wonderful flautist and friend, Robert Aitken, takes its title

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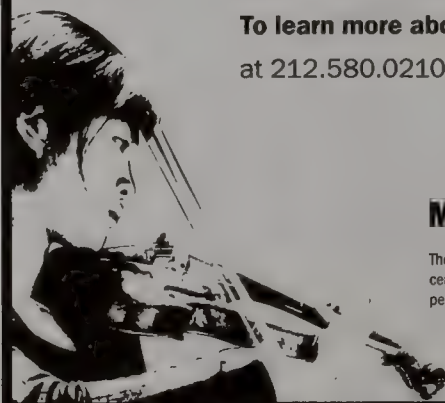
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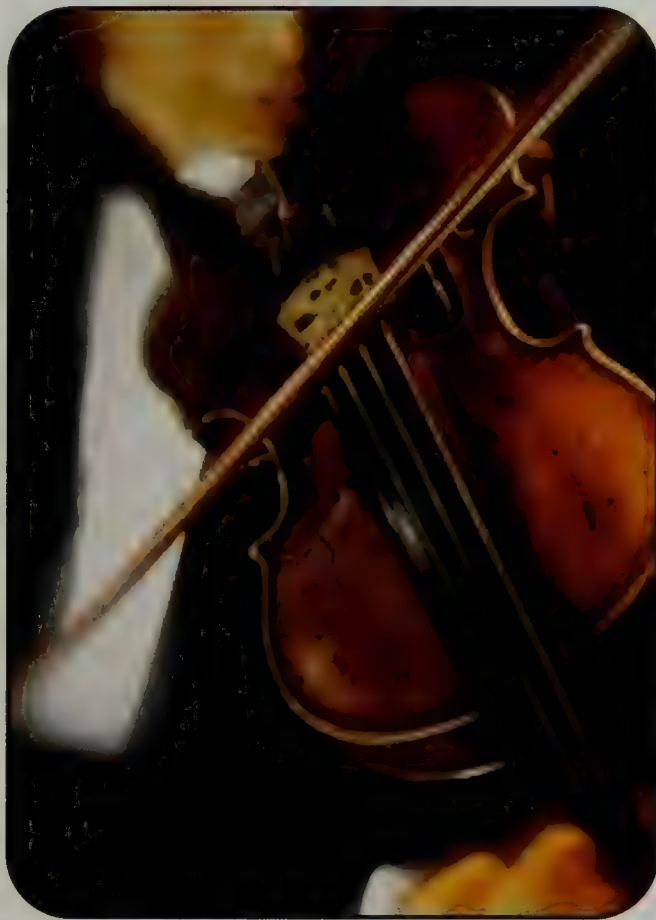
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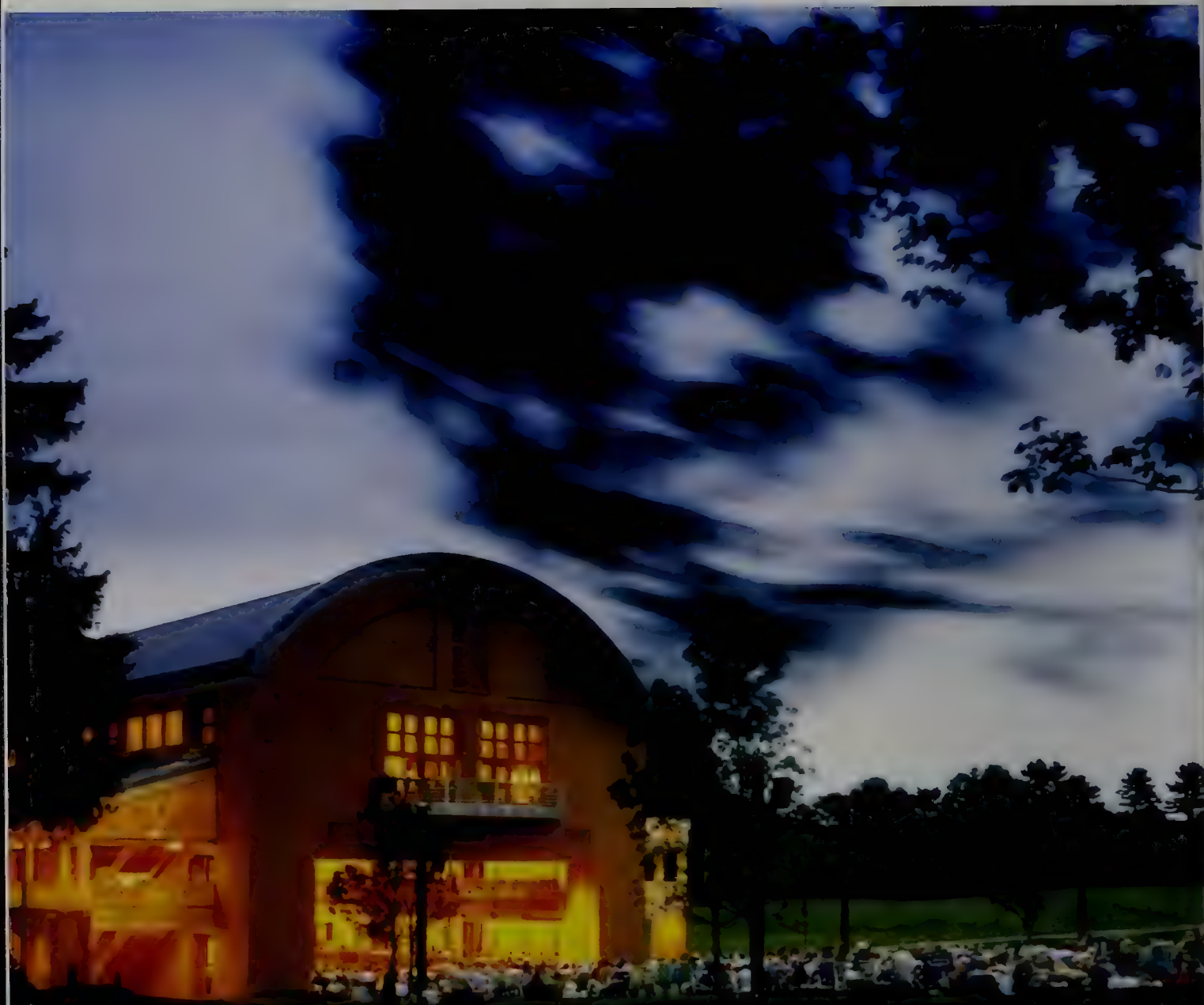


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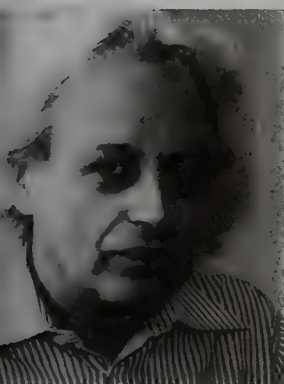
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from a poem of Petrarch who lived in and around Avignon from 1326 to 1353. It uses the flute to present contrasting musical ideas and registers to suggest the paradoxical nature of the poem. It was first performed on July, 20 1991 (coincidentally on Petrarch's 678th birthday) at the Ville Rencontres de la Chartreuse of the Centre Acanthes devoted to my music at the Festival of Avignon, France, by Robert Aitken." The piece, like *Riconoscenza*, demonstrates a variety of different characters delineated by register, although here the most lyrical material is found in the lower range.



GYÖRGY LIGETI was one of the most individual and brilliant artists of the twentieth century, combining an unpredictable, often whimsical imagination with intricate and innovative approaches to craft and musical style. Born a Hungarian Jew in a Romanian-speaking area of Transylvania, he survived through an early nervous breakdown, conscription for the dangerous slave-labor work in a munitions dump during World War II, the deaths of his family in concentration camps (excepting his mother, a doctor), the suppression of progressive arts in post-war Hungary, and finally escape with his family to Vienna following the Soviet crackdown in 1956. Once out of Hungary, Ligeti immediately joined the ranks of avant-garde composers, although he rejected prevailing trends (e.g. serialism) and arrived at an increasingly individual style, or styles. His international reputation was established with two orchestral scores, *Apparitions* (1959) and *Atmosphères* (1961); these two pieces spawned Ligeti's parallel explorations over the next several years: from *Atmosphères* was born a dense, sustained, often complexly layered music (*Requiem*, the Cello Concerto) and from *Apparitions* the dadaesque, theatrical works including *Poème symphonique* for 100 windup metronomes and *Aventures/Nouvelle Aventures* for voices. Ligeti's "flea market" of an opera *Le Grand Macabre* (1977/96) pulled together various strands into a big, absurdist delight, but also brought him to an impasse that was "solved" by discoveries made in the study of Central African polyphonic drumming and the player-piano experiments in rhythm and pitch of the maverick American expatriate composer Conlon Nancarrow.

Ligeti's explorations of the potential of simultaneous tempos and overlapping phrase structures, as well as corollaries in the use of tonality and pitch, informed all the music of his later years, beginning with the Horn Trio and the first book of his Piano Etudes. (However, this "new" approach is nascent in even such early works as *Musica ricercata*.) The Horn Trio, in particular, is a wellspring, the source for his three late concertos for piano, for violin, and for horn. Ligeti's other late works include another book of piano etudes and several pieces in a third, a solo viola sonata, and a wonderful voice-and-percussion work, *With Pipes, Drums, Fiddles*. He also revised his opera and oversaw a vast project to record the greater part of his compositional output. By 2003 he had virtually stopped composing due to ill health.

The Horn Trio, *Hommage à Brahms*, is one of Ligeti's few works of "standard" chamber music, using as it does the iconic trio of Brahms's Opus 40. In its four movements (about twenty-two minutes), Ligeti examines the dynamic relationship among members of an ensemble in requiring different perspectives on the dimensions of time (articulated as rhythm/meter) and space (as pitch). The first movement, *Andante con tenerezza* ("with tenderness"), is a melodically skewed meditation on the old "horn fifths" motive, which idea unifies all four movements. The second movement is a study in virtual multiple tempos, the piano keeping up a steady eighth-note pulse with melodies—horn, violin, and pianist's "other" hand—in three different speeds. Ligeti describes it as a "polymetric dance inspired by the various folk musics of non-existing peoples." (Compare to the first of the Piano Etudes.) The third movement—taking the natural scherzo role—is a "march with shifted metric levels

and a homophonic trio-section," which the composer sees as a large-scale variant of the opening movement. The moving Lamento finale, in the loose form of a pas-sacaglia, was in part suggested by the chromatically falling lament-singing of central European women mourners (compare to Piano Etude VI, "Automne à Varsovie").

By emphasizing the contrasting pitch nature of each instrument—equal temperament in the piano, the B-flat/F fundamentals of the horn, and the virtual pitch continuum of the violin—Ligeti clarifies their distinct musical personalities. The horn's natural harmonics expands the resonant environment of the ensemble. Ligeti's use of phasing phrases, often seeming to evoke minimalism but actually based more on the interlocking patterns of Central African ensemble percussion, allows the listener to shift focus through any number of different but related audible layers, or to take in several or the whole at once. Such attention to universal aesthetic details abounds in Ligeti's music, as it does in Bach's; in the Horn Trio they coalesce in a masterpiece.

ROBERT KIRZINGER

Composer/annotator Robert Kirzinger is Assistant Director of Program Publications of the Boston Symphony Orchestra.

Artists

Pierre-Laurent Aimard



Widely acclaimed as a key figure in the music of our time and a leading interpreter of the standard piano repertoire, Pierre-Laurent Aimard enjoys an internationally celebrated career that transcends traditional boundaries. In recent seasons he has been invited by Carnegie Hall, Vienna's Konzerthaus, Berlin's Philharmonie, the Palais Garnier/Opéra de Paris, Lucerne Festival, Mozarteum Salzburg, the Cleveland Orchestra, and Cité de la Musique, Paris, to create, direct, and perform in various residency projects. Following his artistic directorship of Southbank Centre's Messiaen centenary festival in 2008, he marked his first year as artistic director of Aldeburgh Festival in June 2009, and was awarded Germany's Schallplattenkritik Honorary Prize in December 2009. Highlights of his 2009-10 season include an Auftakt residency at the Alte Oper Frankfurt comprising recital, chamber music, orchestral, and Lieder repertoire, as well as solo recitals in Paris, New York, Tokyo, Rome, Madrid, Vienna, and Berlin. He returns to the Berlin Philharmonic, Royal Concertgebouw Orchestra, and London Symphony Orchestra, and, while in the United States, performs with the Chicago and Boston symphony orchestras (with Pierre Boulez and James Levine, respectively) culminating in consecutive evening performances at Carnegie Hall. Mr. Aimard holds professorships in Cologne and Paris, gives concert lectures and workshops worldwide, and recently led classes and seminars at the Collège de France, Paris. The recipient of the Royal Philharmonic Society's Instrumentalist Award in spring 2005, he was *Musical America's* 2007 Instrumentalist of the Year. Born in Lyon, France, in 1957, Pierre-Laurent Aimard studied at the Paris Conservatoire with Yvonne Loriod, and in London with Maria Curcio. Early career landmarks included first prize in the 1973 Messiaen Competition, and his appointment at age nineteen, by Pierre Boulez, as the Ensemble InterContemporain's first solo pianist. For more than fifteen years he collaborated closely with György Ligeti, recording the composer's complete works for piano. Mr. Aimard now records exclusively for Deutsche Grammophon. His first release for that label, Bach's *Art of Fugue*, received the Diapason d'Or and Choc du Monde de la Musique awards, debuted at No. 1 on

Billboard's classical chart, and topped the iTunes classical album download chart. He received ECHO Classic awards for the complete Beethoven piano concertos with the Chamber Orchestra of Europe led by Nikolaus Harnoncourt, and for Debussy's *Images* and *Études*. His recording of Ives's *Concord Sonata* and songs with Susan Graham won a 2005 Grammy. Other recent releases include recital discs of Ravel, Carter, and Schumann, and an acclaimed recording of Mozart piano concertos with the Chamber Orchestra of Europe, directed by him from the keyboard. His recording of Mozart's piano concertos 17 and 18 and Symphony No. 33, recorded live at the 2006 Styriarte Festival, received MIDEM's first Classical Award in its download category. His most recent recording of solo piano works, "Hommage à Messiaen," was released in October 2008. His latest Deutsche Grammophon disc, Ravel's piano concertos with the Cleveland Orchestra and Pierre Boulez, is due for release in autumn 2010.

Clara Andrada de la Calle

Born in Salamanca, Spain, in 1982, Clara Andrada de la Calle began her musical education at age four with Pablo Sagredo at the Sirinx School of Music and continued



to study with him until she earned the degree of professor of flute from the Conservatory of Music in Salamanca, while also receiving special training from Magdalena Martínez. She also studied with Emmanuel Pahud and J. D. Castellon at the Music Conservatory in Geneva and with Jaime Martín at the London Royal College of Music, where her studies were sponsored by the Spanish Ministry of Culture and the London Wall Trust Foundation. Clara Andrada began her orchestral career with the Spanish Youth Orchestra (JONDE) and as a member of the European Union Youth Orchestra (EUYO). She also participated in the fifth and sixth Encuentros de Musica y Academia de Santander, working with such distinguished conductors as Bernard Haitink, Lorin Maazel, Vladimir Ashkenazy, and Lutz Köhler. She has performed as principal flute with the London Symphony Orchestra, Bamberg Symphony, Munich Chamber Orchestra, World Youth Peace Orchestra, Cadaqués Orchestra, and Rotterdam Philharmonic on tour to Asia, America, and Russia, as well as within the European Union, under eminent conductors including Valery Gergiev and Sir Colin Davis. A dedicated chamber musician, she has recently collaborated with the Miró Quintet at the Prades Festival; with the Arbós Trio and the Duo Neopercusión at the Juan March Foundation and at the first Ciclo Residencias organized by the Centro para la Difusion de la Musica Contemporánea del Museo Nacional Centro de Arte Reina Sofia; with the Plural Ensemble at the Círculo de Bellas Artes in Madrid, and with Morgan Szymanski at the Leicester Festival. September 2010 brings her debut in Tokyo for Muramatsu flutes. She has recently performed as soloist with the Hessischer Rundfunk Symphony Orchestra, the Vox Aurae Chamber Orchestra, and on tour to Colombia and the Dominican Republic (marking the Fifth Centennial Anniversary of Christopher Columbus) with the Symphonic Orchestra of Castille and León, with whom she will record her first CD of Spanish and Latin American flute concertos. She has given master classes at the London Royal College of Music, the Catalan Youth Orchestra (JONC), and at the Music Conservatory in Cullera (Valencia). Since 2009 she has taught at Musikene, the Superior Conservatory of the Basque Country. Clara Andrada has performed with the Chamber Orchestra of Europe for many years, and in 2005 became solo flute of the Hessischer Rundfunk Symphony Orchestra in Frankfurt am Main.

Mats Zetterqvist

Born in 1954 in Sweden, Mats Zetterqvist graduated with a soloist diploma from the Stockholm Royal College of Music in 1976 and continued his studies at the Liszt Academy of Music in Budapest. He has been a soloist with all the leading orchestras of Sweden, with conductors such as Gennady Rozhdestvensky, Myung-Whun Chung, Paavo Berglund, and Leif Segerstam. His recital repertoire includes all the solo pieces by J.S. Bach, and Bartók's sonata for solo violin. From 1974 to 2002 he was leader of the Zetterqvist Quartet and since 2003 has been leader of the Zquartet. Leader of the Stockholm Radio Symphony Orchestra from 1989 to 1994, he has been guest leader for the Chamber Orchestra of Europe since 1994 and principal second violin since 2009. With pianist Mats Widlund and cellist Mats Rondin, he is a member of the piano trio Trio Mats. In recent years Mats Zetterqvist has also appeared as a conductor with various chamber and symphony orchestras. He is a professor of chamber music at Edsberg High School of Music in Stockholm and a member of the Stockholm Royal Academy of Music. He plays a 1768 Guadagnini violin.



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Jonathan Williams



Jonathan Williams was born in England and studied with the great British hornist Sydney Coulston at the Royal Northern College of Music in Manchester. He joined the Chamber Orchestra of Europe as principal horn in 1982 and has worked as soloist with many conductors including Claudio Abbado, Paavo Berglund, Heinz Holliger, and Yehudi Menuhin, and recorded the four Mozart horn concertos with Alexander Schneider. He founded the Gaudier Ensemble with other members of COE and has recorded many CDs with them for Hyperion. Mr. Williams has been involved in many groups specializing in modern and experimental music, including Ensemble Modern, Klangforum Wien, and London Sinfonietta. He toured England for the Arts Council playing Ligeti's horn trio, a work he premiered in Poland. From 1993 to 1997 he was a member of the BBC Symphony Orchestra. In 2001, with composer Carlo Crivelli, he formed the Orchestra Città Aperta in the Abruzzi region of Italy, which was affected by massive earthquakes in 2009. Since that time Mr. Williams has been working to help rebuild the area, keeping music on the frontline of activity.

Chamber Orchestra of Europe

Acknowledged as one of the finest orchestras in the world, the Chamber Orchestra of Europe (COE) was founded in 1981 by a group of young musicians graduating from the European Union Youth Orchestra. It was their ambition to continue working together at the highest possible professional level; of that original group, eighteen remain in the current core membership of fifty-seven. It is the players' wealth of cultural backgrounds and shared love of music-making that remain at the heart of their inspired performances. The COE mainly performs in continental Europe, regularly visits the United States, and occasionally tours in the Far East. The COE has strong links with the Lucerne Festival, the Gulbenkian Foundation in Lisbon, the Styriarte Festival in Graz, and also with some of the major concert halls in Europe. These include the Cité de la Musique in Paris, the Concertgebouw in Amsterdam, the Alte Oper in Frankfurt, the Philharmonie in Cologne, the Southbank in London, and the Halle aux Grains in Toulouse. Over the years the COE has developed especially close relationships with Claudio Abbado, Bernard Haitink, and Nikolaus Harnoncourt, and works frequently with Pierre-Laurent Aimard, Iván Fischer, Thomas Hengelbrock, Vladimir Jurowski, Yannick Nézet-Séguin, András Schiff, and Mitsuko Uchida. The COE's list of recordings includes over 250 works, many produced on its own COE Records label in association with Sanctuary Records, a division of Universal Music. It has won numerous prizes for its recordings including three *Gramophone* Record of the Year awards and two Grammys. The COE was appointed an "Ambassador" of the European Union in 2007, and benefits from substantial support from the EU Culture Programme. It has also had significant support from The Gatsby Charitable Foundation in recent years.



Wednesday, August 18, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

AUSTRALIAN CHAMBER ORCHESTRA
RICHARD TOGNETTI, violin and leader
STEVEN ISSERLIS, cello

ELGAR Introduction and Allegro for strings (string quartet and
string orchestra), Opus 47

SCHUMANN Cello Concerto in A minor, Opus 129
Nicht zu schnell [Not too fast]
Langsam [Slow]
Sehr lebhaft [Very lively]
STEVEN ISSERLIS

{ I n t e r m i s s i o n }

VASKS "Vox amoris," for violin and strings

MOZART Symphony No. 41 in C, K.551, "Jupiter"
Allegro vivace
Andante cantabile
Menuetto: Allegretto
Molto Allegro



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Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Edward Elgar (1857-1934)

Introduction and Allegro for strings (string quartet and orchestra), Op. 47

Sir Edward Elgar, whose music had preceded him to these shores, traveled to the United States for the first time in June 1905. "My pocket gapes," he told a friend who asked why he was going. However impecunious he may have been, the ostensible reason for the journey was a visit to Yale University, where he received an honorary doctorate in music. His host in New Haven was Professor S. S. Sanford, to whom the score of the Introduction and Allegro was dedicated on its publication.

A few months earlier, on March 8, 1905, Elgar had conducted the London Symphony Orchestra in the premiere of his new piece. Theodore Thomas, the champion of his music in the United States, introduced the work in Chicago in the spring of the following year. Audiences in Boston had to wait until 1931, when Serge Koussevitzky conducted the first performance in Symphony Hall. The work was last performed at Tanglewood in August 1971, by the BSO under Colin Davis.

The first sketches of the work date to 1901, a year when the Elgars rented a cottage in South Wales at a village on Cardigan Bay. On one of his rambles the composer heard wafting across the water the sound of a chorus singing a Welsh folk song. He later noted down the bare bones of the song, which he planned to incorporate into a "Welsh overture." But the overture was never written: instead Elgar used the material for his oratorio *The Apostles* and for the present work. He was reminded of his "Welsh theme" three years later, about the time he was begin-

A black and white advertisement for EWVIVA. The background is a light, textured surface with small dark specks. On the right side, there is a photograph of a woman with dark, curly hair, wearing a dark, patterned dress. The text is arranged as follows: "fine apparel, jewelry & accessories" in a serif font at the top left; "EWVIVA" in large, bold, outlined letters in the center; "22 Walker Street, Lenox, MA" and "413.637.9875" in a serif font below the brand name; "www.evviva.com" in a sans-serif font at the bottom left; and "Like us on Facebook & follow us on Twitter @EVVIVABoutique" in a small sans-serif font at the very bottom left.

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ning serious work on the string piece, when he heard a similar song while walking through the Wye Valley near his home.

Photographs of Elgar at the time show a distinguished and formal English gentleman, his clothes impeccably cut, his bearing military. But beneath this composure lay an almost adolescent nature: his moods veered from depression to nervous exhaustion to boyish exuberance. He found composing difficult and suffered minor ailments as he worked on a new piece. In February 1905, near the time of the Introduction and Allegro's completion, he wrote to his friend Frank Schuster, "I am sorry to have been so dull about writing, but I am at my wits' end to know how to do anything & have been having one liver chill after another... The new 'Pomp & C.' [March No. 3] is a devil & the string thing most brilliant with a real tune in it however."

The critics and the public gave the "string thing" a less than enthusiastic reception at its first performances the next month. Elgar remarked rather bitterly on the indifferent reception: "That's good stuff. Nothing better for strings has ever been done—and they don't like it." Probably the strings of the London Symphony did the work less than justice, for the writing shows extraordinary craftsmanship and beauty. Elgar's friend and biographer W. H. Reed, who was for many years concertmaster of the London Symphony, wrote of the Introduction and Allegro, "He... gave a convincing example... of the powerful sonority that massed strings can produce when the notes of the chord are all exactly in the right place. Such contrasts and different effects of light and shade could only have been produced by one with the technical knowledge of stringed instruments at his finger-tips. But greater even than the consummate mastery shown in his string writing is the simple beauty of the thematic material."

Although Elgar cited Handel as an influence, and the example of Handel's *concerti grossi* may have influenced Elgar's choice of the *concertino*-like string quartet set against a full string *ripieno*, there is little else Handelian about the Introduction and Allegro. It begins richly and dramatically with a theme played by the full complement of players. Almost at once the solo quartet states a wistful subject in the minor key: on the manuscript Elgar wrote here, quoting from Shakespeare's *Cymbeline*, "Smiling with a sigh." After dialogue between quartet and orchestra, the solo viola introduces the hauntingly lovely "Welsh theme," which is soon echoed by the rest of the orchestra, rising to a sudden and intense climax before dying away quickly.

The Allegro itself begins with a restatement, this time in the major key, of the "Smiling with a sigh" motif. This gives way to a second, nervous subject, characterized by repeated staccato sixteenth notes. The strands of all the previous material are woven together, until the second violins introduce what Elgar called "a devil of a fugue." The staccato theme and the surging wave of the Introduction reappear, leading to a magnificently rich and broad version of the simple "Welsh theme," now transformed into a statement of typically Elgarian nobility. With a last look at the first theme of the Allegro the work comes to its triumphant end. "This work," Elgar wrote, "is really a tribute to that sweet borderland [the countryside between England and Wales] where I have made my home."

ANDREW RAE BURN

Andrew Raeburn was the Boston Symphony Orchestra program editor and musical assistant to BSO Music Director Erich Leinsdorf.



Robert Schumann (1810-1856)

Cello Concerto in A minor, Opus 129

On September 1, 1850, the Schumanns—Robert, Clara, and six children—moved to Düsseldorf after six stultifying years in Dresden, a city of which Clara said, “everything seems so antiquated here. Not a single intelligent person can be seen on the street; they all look like Philistines! Musicians one doesn’t see at all.” An offer had

come along for Robert to succeed Ferdinand Hiller as conductor of the Düsseldorf Music Society. Düsseldorf had a reputation as a conductor-eating town (Why was Hiller so eager to move on to Cologne?), but Schumann badly wanted an orchestra of his own; he was not only bored in Dresden, but angry because the opera there had declined to stage his *Genoveva*; and he was willing to give Düsseldorf a try.



By the time Schumann arrived in his new Rhineland home, he was in high spirits, and he and Clara were welcomed by a serenade and a combined concert, supper, and ball, tendered by the local musicians. Clara worried about social standards in Düsseldorf, especially “the breezy, unconstrained conduct of the women, who at times surely transgress the barriers of femininity and decency.... Marital life is more in the easygoing French style.” Both Robert and Clara were distressed by the noisiness of their first apartment, but a Rhine excursion at the end of the month and a move to quieter quarters helped. (All Clara could do about the Düsseldorf ladies was to avoid them.)

But contentment in Düsseldorf was destined to be brief. Unequal to the requirements of the position, Schumann was asked to resign in October 1852. The matter was smoothed over for the moment, but not quite a year later he had, in fact, led his last concert. Four months after that, having thrown himself into the Rhine in a suicide attempt, he was committed into Dr. Richarz’s hospital at Endenich, where he died two-and-a-half years later. But all that is another story. The Düsseldorf episode began with Schumann in a state of enormous creative energy. He composed his Cello Concerto in just fifteen October days, and in what remained of 1850 and in 1851 he wrote the *Rhenish* Symphony, revised his D minor symphony into what he considered its definitive form (Symphony No. 4), and wrote two violin sonatas, the *Märchenbilder* for viola and piano, two substantial cantatas, and a number of overtures on literary themes.

Clara Schumann was delighted by the new concerto. “It pleases me very much and seems to me to be written in true violoncello style,” she noted in her diary on November 16, 1850. The following October she wrote: “I have played Robert’s Violoncello Concerto through again, thus giving myself a truly musical and happy hour. The romantic quality, the vivacity, the freshness and humor, also the highly interesting interweaving of violoncello and orchestra are indeed wholly ravishing, and what euphony and deep feeling one finds in all the melodic passages!” Robert seems to have had reservations, but we know only that he cancelled plans for a performance in the spring of 1852 and that he did not send it to Breitkopf & Härtel, the Leipzig publishers, until 1854.

From notes by MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.



Peteris Vasks (b.1946)

"Vox amoris," Fantasy for violin and string orchestra



Though Latvia has a long and rich tradition of native folk song and dance, its domination by foreign powers for most of its history has limited the development of a distinctive cultured music life. The nation has never had a Sibelius or a Grieg or a Nielsen as its musical spokesperson, so it is of special significance that Peteris Vasks began to receive international recognition just at the time of his country's newly won independence in 1989. Vasks, the son of a church minister, was born in Aizpute on April 16, 1946. He attended the Riga Music School, and in 1963 began playing double bass in the Latvian State Philharmonic and other orchestras and chamber ensembles. While continuing as a member of the Philharmonic, he earned a degree in double bass from the Lithuanian State Conservatory in Vilnius in 1970, but he largely gave up performing four years later to concentrate on composition. From 1973 to 1978 he was a composition student of Valentius Utkins at the Latvian State Conservatory in Riga. He has since remained in Riga, where he continues to compose and teach.

Vox amoris ("Voice of Love") was composed between autumn 2008 and early spring of 2009 for Richard Tognetti and the Australian Chamber Orchestra, who gave the premiere on October 14, 2009, in Sydney, Australia with Tognetti as conductor and soloist. About *Vox Amoris*, the composer has written:

What is the message I wanted to deliver with this work? It is about the greatest power in the whole world—love. Love is, was, and will be that power as long as we will be. I believe that solo violin and string orchestra is the best combination for a 'love story.' The composition, consisting of a single movement, starts with a muted string tremolo. Then the solo violin appears—searching, asking—until it blossoms into a broad melody which is supported by a gentle orchestral accompaniment. The solo violin Cadenza I links the introductory part with the central episode. The central part of the composition is built up from two sound waves. The first wave starts softly, slowly, then the intensity increases and then decreases. The second wave is broader, more dramatic. The solo violin part becomes more challenging; the string orchestra plays an active role here. Cadenza II emphasizes the way to culmination—the highest point is reached when the solo violin and orchestra meet in a high register, at the highest intensity. A quiet organ point [sustained note] is then the background for images from the beginning. The solo violin once again sings a *cantilena* of the glory of love. The piece ends in a melancholy yet light mood. I hope that *Vox amoris* will reach listeners, and make the world a little brighter and more open to love.

RICHARD E. RODDA

Cleveland-based Richard E. Rodda provides program notes for orchestras and chamber music series across the country. Program note copyright ©2010 Richard E. Rodda.



Wolfgang Amadè Mozart (1756-1791)

Symphony No. 41 in C, K.551, "Jupiter"

The very perfection of Mozart's last three symphonies—No. 39 in E-flat, the great G minor, and the *Jupiter*—is miraculous, and the more so given how quickly they were composed. No less impressive is their diversity, and the clarity with which, in three quite different directions, they define the possibilities of Mozart's art. Eric

Blom puts it thus: "It is as though the same man had written Shakespeare's *Twelfth Night*, Racine's *Phèdre*, and Goethe's *Iphigenie* within whatever period may be equivalent for the rapid execution of three plays as compared to three symphonies."



In view of how much Mozart's compositions are as a rule bound to particular occasions, commissions, or concerts, another wonder is that these symphonies exist at all. They were completed respectively on June 26, July 25, and August 10, 1788. By then Mozart's public career had begun to go badly. There had been a time when he could report, as he did in a letter to his father on March 3, 1784, that he had had twenty-two concerts in thirty-eight days: "I don't think that in this way I can possibly get out of practice." A few weeks later he wrote that for his own series of concerts he had a bigger subscription list than two other performers put together.

Not many years later all this had changed. *Figaro*, new in 1786, was popular in Vienna, but not more so than other operas by lesser composers, and certainly not sufficiently to buoy up Mozart's fortunes for long. *Don Giovanni*, first given in Vienna on May 7, 1788, failed to repeat the enormous success it had enjoyed in Prague, and the performance on December 15 of that year was the last one in the capital in the composer's lifetime. By then, Mozart was in catastrophic financial straits. In June 1788, he wrote the first of the agonizing letters in which he entreated his brother Mason, Michael Puchberg, for help. He mentions a series of concerts about to begin at the Casino "next week" and encloses a pair of tickets. There is no evidence in newspapers or anywhere else that these concerts ever took place: this time, perhaps, the subscribers were too few. Nor did Mozart give other concerts of his own in Vienna after that.

It seems reasonable to connect Mozart's last three symphonies with the projected Casino concerts. Little is known about their early history. Orchestra parts for them were printed by Johann André in Offenbach, Hesse, two years after Mozart's death, but various libraries have also yielded manuscript copies, some of which certainly date to the composer's lifetime. The G minor symphony was played in its revised version with added clarinets in April 1791, but whether Mozart ever heard the *Jupiter* or the E-flat we do not know.

A word, first, about the symphony's name. It is not Mozart's, but it is old and perhaps the brainchild of Johann Peter Salomon, the German-born violinist and impresario most famous for having twice enticed Haydn to London. At any rate, in 1829, thirty-eight years after Mozart's death and fourteen after Salomon's, the English composer, organist, and publisher Vincent Novello and his wife Mary visited the Continent and spent a few summer days in Salzburg with Mozart's widow and son. The Novellos kept separate journals, and in Vincent's, on August 7, 1829, we may read the following: "Mozart's son said he considered the Finale to his father's Sinfonia in C—which Salomon christened the *Jupiter*—to be the highest triumph of Instrumental Composition, and I agree with him."

From notes by MICHAEL STEINBERG



Artists

Australian Chamber Orchestra

Australia's national orchestra is a product of its country's vibrant, adventurous, and inquiring spirit. Under the visionary leadership of violinist Richard Tognetti, the



Australian Chamber Orchestra is an ensemble of virtuosos engaged with music at the highest level: seventeen minds thinking and breathing as one. In performances around Australia, around the world, and on many recordings, the ACO performs reper-

toire spanning four centuries. Founded in 1975, the Australian Chamber Orchestra presents performances of the highest standard to audiences around the world, including 10,000 subscribers across Australia. The ACO's unique artistic style encompasses not only the masterworks of the classical repertoire, but also innovative cross-artform projects and a vigorous commissioning program. Australian musician Richard Tognetti was appointed Artistic Director and Lead Violin in 1989. Under his inspiring leadership, the ACO has performed as a flexible and versatile "ensemble of soloists," on modern and period instruments, as a small chamber group, a small symphony orchestra, and as an electro-acoustic collective. In a nod to past traditions, only the cellists are seated—the resulting sense of energy and individuality is one of the most commented-upon elements of an ACO concert experience. Several of the ACO's principal musicians perform on spectacularly fine instruments. Tognetti performs on a 1743



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Guarneri del Gesù, on loan to him from an anonymous Australian benefactor. Principal cello Timo-Veikko Valve plays on a 1729 Giuseppe Guarneri Filius Andreae cello, also on loan from an anonymous benefactor. Assistant leader Satu Vänskä plays a 1759 J.B. Guadagnini violin on loan from the Commonwealth Bank Group. Forty international tours across Asia, Europe, and the United States have drawn outstanding reviews for the ACO's performances at many of the world's prestigious concert halls, including Amsterdam's Concertgebouw, London's Wigmore Hall, New York's Carnegie Hall and Lincoln Center, Vienna's Musikverein, Birmingham's Symphony Hall, and the Kennedy Center in Washington, D.C. The ACO has made acclaimed recordings for labels including ABC Classics, Sony, Channel Classics, Hyperion, EMI, Chandos, and Orfeo, and currently has a recording contract with BIS. A full list of available recordings can be found at aco.com.au/shop. Highlights include the three-time ARIA Award-winning Bach recordings, and Vivaldi concertos with Emmanuel Pahud. The ACO appears in the television series *Classical Destinations II* and the award-winning film *Musica Surfica*, both available on DVD and CD. In 2005 the ACO inaugurated an ambitious national education program that includes outreach activities and mentoring of outstanding young musicians, including the formation of ACO2, an elite training orchestra which tours regionally. To be kept up to date with ACO tours and recordings, register for the free monthly e-newsletter at aco.com.au.

Richard Tognetti



Australian violinist and conductor Richard Tognetti has established an international reputation for his compelling performances and artistic individualism. He studied at the Sydney Conservatorium with Alice Waten, in his hometown of Wollongong with William Primrose, and at the Berne Conservatory (Switzerland) with Igor Ozim, where he was awarded the Tschumi Prize as the top graduate soloist in 1989. Later that year he returned to lead several performances by the Australian Chamber Orchestra; in November was appointed as leader, subsequently becoming artistic director. Mr. Tognetti performs on period, modern, and electric instruments. His numerous arrangements, compositions, and transcriptions have expanded the chamber orchestra repertoire and have been performed throughout the world. Highlights of his career as director, soloist, or chamber music partner include conducting at the Sydney Festival (Mozart's opera *Mitridate*) and appearances with Boston's Handel & Haydn Society, the Hong Kong Philharmonic, Camerata Salzburg, Tapiola Sinfonietta, Irish Chamber Orchestra, and Nordic Chamber Orchestra. He is artistic director of three festivals: Maribor Festival in Slovenia, Niseko Winter Music Festival in Japan, and Vasse Felix Festival in Australia. As a soloist he has appeared on many occasions with the ACO and with the major Australian symphonies, giving the Australian premiere of Ligeti's Violin Concerto with the Sydney Symphony in 1998. He has collaborated with a variety of colleagues, including Joseph Tawadros, Dawn Upshaw, James Crabb, and Emmanuel Pahud, singers Peter Garrett, Neil Finn, Tim Freedman, and Paul Capsis, photographer Bill Henson, and poet/cartoonist Michael Leunig. In 2003 Richard Tognetti co-composed the score for Peter Weir's *Master and Commander: The Far Side of the World*, served as violin tutor for its star, Russell Crowe, and can also be heard performing on the award-winning soundtrack. In 2005, together with Michael Yezerksi, he co-composed the soundtrack for Tom Carroll's surf film *Horrorscopes* and, in 2008, created *The Red Tree*, inspired by illustrator Shaun Tan's book. Richard Tognetti co-created and starred in the 2008 documentary film *Musica Surfica*, which has won best film awards at the New York Surf Film Festival, San Francisco Ocean Film Festival, Festival de Surf St Jean de Luz, France, Wavescape/Durban Film Festival, South Africa, and Brasil FestivAlma Surf. In addition to numerous recordings with the ACO, Richard Tognetti has record-

ed Bach's solo violin repertoire for ABC Classics, winning three consecutive ARIA Awards for Best Classical Album (2006-08). Future recordings include Mozart concertante violin works and Dvořák's Violin Concerto for the BIS label. A passionate advocate for music education, Mr. Tognetti established the ACO's Education and Emerging Artists programs in 2005. He holds honorary doctorates from three Australian universities, was made a National Living Treasure in 1999, and in 2010 was awarded an Order of Australia. He performs on a 1743 Guarneri del Gesù, made available exclusively to him by an anonymous Australian private benefactor.

Steven Isserlis

British cellist Steven Isserlis enjoys a distinguished career as a soloist, chamber musician, and teacher. The 2009-10 season has included appearances with the Budapest



Festival Orchestra and Iván Fischer, the Philharmonia Orchestra with Vladimir Ashkenazy, the BBC Symphony Orchestra with André de Ridder, Philharmonia Baroque with Nicholas McGegan, the Orchestre Champs-Élysées with Philippe Herreweghe, and the Hong Kong Philharmonic with Yan Pascal Tortelier; an all-Haydn program as conductor/soloist with Mahler Chamber Orchestra; a BIS recording of works for cello and chamber orchestra; recitals in Washington, San Francisco, Vancouver, Siena, Milan, and London; and chamber music with Thomas Adès and Anthony Marwood at Carnegie Hall and London's Wigmore Hall. Highlights of the 2008-09 season included performances with the Berlin Philharmonic, the Deutsches Symphonie Orchester Berlin, and the National

Symphony Orchestra in Washington, D.C.; a European tour with the Orchestre des Champs-Élysées; recitals at London's Wigmore Hall with Thomas Adès and Olli Mustonen; a major Australian recital tour with Dénes Várjon; chamber music concerts at the Salzburg Festival with Joshua Bell, Dénes Várjon, Jörg Widmann, and Emily Beynon; appearances with the BBC Symphony and in a chamber music concert at the 2009 BBC Proms; and the release of a Hyperion all-Schumann disc with Dénes Várjon. Steven Isserlis also takes a strong interest in authentic performance and has played with many of the foremost period instrument orchestras. In recent seasons he has performed Dvořák's Cello Concerto with the Orchestra of the Age of Enlightenment under Sir Simon Rattle, and Beethoven's complete works for cello and keyboard with fortepianist Robert Levin in Boston and London. He enjoys a close association with London's Wigmore Hall, having created several themed programs there. For New York's 92nd St Y he programmed three concerts celebrating the music of Schumann, Mendelssohn, and Chopin in 2009. He has worked with many composers on new commissions, giving the world premieres of John Tavener's *Protecting Veil* at the BBC Proms, Wolfgang Rihm's Cello Concerto at the Salzburg Festival, and Thomas Adès's new work for cello and piano, *Lieux Retrouvés*, together with the composer, at the 2009 Aldeburgh Festival. He has written two children's books: *Why Beethoven Threw the Stew* and *Why Handel Wagged his Wig*. Since 2006 he has presented a series of concerts for children, based on his books, at the 92nd St Y. Steven Isserlis gives frequent master classes all around the world, and for the past twelve years has been artistic director of the International Musicians' Seminar at Prussia Cove in Cornwall. His award-winning discography includes a recent release of Bach's complete solo cello suites (Hyperion)—which won *Gramophone* magazine's Instrumental Disc of the Year and Critic's Choice at the 2008 Classical Brits—and the Brahms cello sonatas with Stephen Hough, coupled with works by Dvořák and Suk (also Hyperion). In 1998 Steven Isserlis was awarded a CBE, and in 2000 he received the Schumann Prize of the City of Zwickau. He plays the "Feuermann" or "De Munck" Stradivarius of 1730, kindly loaned to him by the Nippon Music Foundation of Japan, and the Marquis de Corberon (Nelsova) Stradivarius of 1726, kindly loaned to him by the Royal Academy of Music.

Australian Chamber Orchestra
(2010 Transatlantic Tour)

Violins

Richard Tognetti – Artistic Director and Lead Violin • Satu Vänškä – Assistant Leader •
Dale Barltrop[§] – Guest Principal 2nd Violin • Madeleine Boud • Alice Evans •
Aiko Goto • Mark Ingwersen • Ilya Isakovich • Rebecca Chan • Holly Piccoli⁺ •
Sharon Roffman • Veronique Serret

Violas

Christopher Moore – Principal • Nicole Divall • Stephen King • Caroline Henbest

Cellos

Timo-Veikko Valve – Principal • Melissa Barnard • Julian Thompson • Daniel Yeadon

Basses

Maxime Bibeau – Principal • Axel Ruge

Flutes

Alison Mitchell^{^^} – Principal • Milena Lipovšek

Piccolo

Andrew Macleod[#] – Principal

Oboes

Michael Pisani[#] – Principal • Ngaire de Korte^{**}

Clarinets

Catherine McCorkill[°] – Principal • Richard Rourke[~]

Bassoons

Andrew Barnes^{**} – Principal • Jackie Hansen[^]

Contrabassoon

Brock Imison[#] – Principal

Horns

Boštjan Lipovšek – Principal • Andrej Žust

Trumpets

David Elton^{*} – Principal • Peter Miller^{*}

Trombones

Tim Dowling – Principal • Terry Leahy

Bass Trombone

Ben Schultz – Principal

Timpani

Brian Nixon – Principal

[§] Appears courtesy of Vancouver Symphony Orchestra

^{^^} Appears courtesy of Scottish Chamber Orchestra

[#] Appears courtesy of Melbourne Symphony Orchestra

^{**} Appears courtesy of Sydney Conservatorium of Music

[°] Appears courtesy of Australia Ensemble

[~] Appears courtesy of Australian Opera and Ballet Orchestra

[^] Appears courtesy of Adelaide Symphony Orchestra

^{*} Appears courtesy of West Australian Symphony Orchestra

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Louis Langrée, conductor
James Ehnes, violin ^{M/M}

Works by BACH, BARBER,
and BEETHOVEN

Friday and Saturday,
July 30–31 at 8:00

Pablo Heras-Casado,
conductor ^{M/M}
Gil Shaham, violin

Works by STRAVINSKY,
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Joshua Bell, violin
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MENDELSSOHN, and
SCHUMANN

Tuesday and Wednesday,
August 17–18 at 8:00

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Stephen Hough, piano
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Sasha Cooke,
mezzo-soprano ^{M/M}

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Thursday, August 19, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

ÉBÈNE STRING QUARTET
PIERRE COLOMBET, violin
GABRIEL LE MAGADURE, violin
MATHIEU HERZOG, viola
RAPHAËL MERLIN, cello

MOZART Divertimento in D, K.136(125a)
 Allegro
 Andante
 Presto

BARTÓK String Quartet No. 1, Opus 7
 Lento—Allegretto
 Introduzione: Allegro—Allegro vivace

{ I n t e r m i s s i o n }

BEETHOVEN String Quartet No. 14 in C-sharp minor, Opus 131
 Adagio, ma non troppo e molto espressivo—
 Allegro molto vivace—
 Allegro moderato—
 Andante ma non troppo e molto cantabile—
 Presto—
 Adagio quasi un poco andante—
 Allegro



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NOTES ON THE PROGRAM



Wolfgang Amadè Mozart (1756-1791) Divertimento in D, K.136(125a)



Two years after the fourteen-year-old Mozart had written his very first string quartet, he wrote three light quartets, his K.136-138, in 1772. Since he did not number them among his quartets, a larger ensemble with at least two or more instruments playing each part has often performed these works that have, instead, become known as divertimenti. At the time, the term *divertimento* was the common Austrian appellation for a piece of chamber music: it does not denote a defined musical category. The word *divertimento* was usually used to designate a work composed for a specific occasion like a birthday, an engagement, a wedding, or other similar celebration. Often divertimenti were performed informally in a garden in the summer or in a banquet hall in the fall or winter. Mozart actually used the term *divertimento* so loosely that he composed a piece in 1771 that he called Concerto or Divertimento. This interchangeability probably came about because the *divertimento* usually featured a solo instrument.

The Divertimento in D, K.136, shows the influence that the Italian style had on Mozart. Returning to Germany from a trip to Italy with his father, Leopold, the precocious sixteen-year-old demonstrated in this and other divertimenti exactly how formative his travel experience had been in shaping his musical sensibility. The work has three movements: the first, Allegro, gives virtuoso opportunities to the violins who carry on a dialogue much like those found in the *concertantes* that feature two solo groupings. The slow and graceful second movement, the most Italianate of the three movements, is lush and eloquent. The fast finale bears musical reference to a work the young Mozart had studied in Italy, Giovanni Martini's *Art of the Fugue*.

SUSAN HALPERN

Susan Halpern writes program notes for venues including Carnegie Hall and the Kimmel Center in Philadelphia, as well as for many chamber music series and orchestras throughout the country. Program note ©2010 Susan Halpern.



Béla Bartók (1881-1945) String Quartet No. 1, Opus 7



Spanning some three decades, the six quartets of Béla Bartók (1881-1945) constitute one of the greatest chamber music achievements of the twentieth century. Each reflects the full range of his achievement to date in crystallized, rarefied four-voice terms. His Quartet No. 1, completed on January 27, 1909, after months of labor, took shape when Bartók was moving beyond his earliest Straussian style—coming to grips with coloristic-harmonic Impressionism à la Debussy while, at the same time, making his first studies of Hungarian folk music. Premiered on March 19, 1910, in Budapest, the score is cast in three movements heard without pause. Ethnic concerns surface chiefly in the finale. In the previous movements, Impressionist enrichments of late Romanticism combined with Bartók's ever-lively rhythms result in intense expressivity.

Bartók called the first movement (written in the wake of a failed love affair) "my funeral dirge." From the outset, he approaches the string quartet as a polyphon-

ic genre, presenting a mournful two-violin canon subsequently amplified by the other instruments. In a central section, animated viola commentary takes the spotlight from the nominal violin melody; eventually the canon is counterstated. Duets bridge to a waltz-like Allegretto in foreshortened sonata form. Here, an oft-repeated four-note motif will bear watching. Presently, viola and second violin provide a flowing melody. A rhythmically broader development section shows unexpected capacity for passion. Introductory dance in alternation with free-rhythmed cello oration summons the exhilarating finale, in which the four-note motif reappears as an important theme beneath chugging repeated notes and later undergoes exhaustive, often witty development.

BENJAMIN FOLKMAN

Benjamin Folkman is a New York-based annotator who writes for orchestras, chamber ensembles, concert venues, and recording labels throughout the United States.

Ludwig van Beethoven (1770-1827)

String Quartet No. 14 in C-sharp minor, Opus 131

Advised by his doctor to spare his hearing as much as possible, Beethoven spent the summer of 1802 at Heiligenstadt, a town outside Vienna. In the extended document known as the "Heiligenstadt Testament," discovered among his papers after his

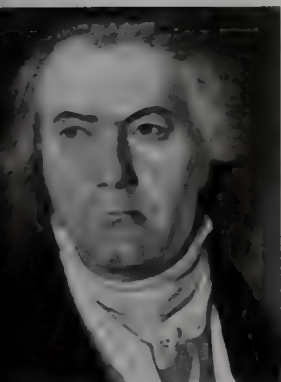
death, Beethoven vented his frustration and sorrow at the malady that afflicted him: "I was soon compelled to withdraw myself, to live life alone. If at times I tried to forget all this, oh how harshly was I flung back by the doubly sad experience of my bad hearing.... Ah, how could I possibly admit an infirmity in the *one sense* which ought to be more perfect in me than in others, a sense which I once possessed in the highest perfection."

In *Beethoven: The Last Decade*, Martin Cooper quotes a diary entry of the composer's from ten years later: "Endurance and resignation—resignation! it is by this that we can be gainers even in deepest misery and make ourselves worthy of God's forgiveness!" As Cooper writes, the composer had by now

"moved from a position of militant stoicism...to an acceptance which, whatever his everyday life may have been, bears in his music the unmistakable character of joy, that unearthly joy such as is only achieved through suffering."

Beethoven composed what we know as his five "late quartets" (as well as the "*Grosse Fuge*," the "big fugue" that served originally as finale to his Quartet No. 13) between 1823 and 1826. One indication of how wide-ranging Beethoven's experimentation in this genre became is the fact that only Nos. 12 and 16 are in the "usual" four movements; No. 13 has six, No. 14 (the work being performed tonight) seven, and No. 15 five.

It is through hearing the late string quartets and piano sonatas that one comes closest to understanding Beethoven's spiritual growth, his coming-to-terms with the world around him as reflected in his music. The piano was of course his own instrument. In the hands of Haydn and Mozart, the string quartet had already served as testing ground for a composer's compositional skill and stylistic development. So it is not surprising that listeners and commentators look to Beethoven's final works for solo piano, and his last five quartets, for evidence of his latest, and arguably greatest, musical impulses. Yet for all the pages of analysis devoted to these works over the years, and whatever confusion they may have caused early listeners, these works—which embody the essence of Beethoven's musical thought-processes—have proved themselves to be fundamentally approachable, somehow offering both complexity



and simplicity in equal measure. Even to so harsh a critic as George Bernard Shaw, Beethoven's late quartets were "beautiful, simple, straightforward, unpretentious, perfectly intelligible."

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

 Beethoven himself claimed that the C-sharp minor quartet, Opus 131, was his greatest quartet. It is certainly a composition utterly unique, unified on the very grandest scale throughout its entire length and departing totally from the older pattern of four movements. In Opus 131 everything leads and builds toward the final movement—the seventh—the only one in full-fledged sonata form. Each movement takes its place in the large architectural and expressive plan proceeding from the slow fugue of the opening, which establishes the key and furnishes a number of important musical ideas to be carried out in the remainder of the work, and moves through practically every key that can be directly related to the tonic before resolving the harmonic tensions in a powerful finale.

The opening fugue is one of the most serious examples of the genre Beethoven turned to so frequently in his last years. He carefully arranged the fugal "answer" so as to stress the so-called "Neapolitan" D-natural (i.e., the note a half-step above the main note of the home key) to the tonic C-sharp. One immediate consequence is the link from the first to the second movement: the fugue ends with a rising octave C-sharp in first violin and viola; all four instruments repeat that move a half-step higher, on D, and find themselves launched into what sounds at first like a rondo, with its dancelike 6/8 tune over a tonic pedal. But this does not have the kind of variety we associate with a Beethoven rondo, and gradually it becomes clear that the conflict comes not within individual movements but between them—that the quartet is conceived as a totality.

A short transitional movement tosses a few motives back and forth before moving into an expressive recitative, and then leads to the theme and variations in A major. These variations are as far-ranging as those of Beethoven's *Diabelli* Variations for piano, examples of Beethoven's ability to penetrate to the core of even the simplest musical notion and recreate it in terms of vastly different emotional realms. The climactic variation is hymnlike, followed by recollections of the original theme and some partial variations before moving on to the E major Presto, a seemingly rough-hewn and plainspoken joke that contains unexpected harmonic twists and rhythmic



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subtleties. A short Adagio links the scherzo with the final movement, the only one in a full-scale dramatic sonata form, the culmination of all that has gone before, with backward references, especially to the opening fugue theme, that tie the entire seven-movement structure together into a single, extraordinarily unified work.

Beethoven's Opus 131 exercised a powerful influence on composers from Wagner to Schoenberg and Bartók. Indeed, much of the development of German musical thought in the nineteenth century would be unthinkable without it. For the centennial of Beethoven's birth, Wagner wrote a famous—and somewhat overwrought—tribute to the quartet. Beethoven's own evaluation of this, his favorite string quartet, is so unassuming that we can only gape: he told a friend, "Thank God there is less lack of imagination than ever before."

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Artists

Ébène Quartet

Distinguished by its youth, open-mindedness, and versatility, France's Ébène Quartet—Pierre Colombet and Gabriel Le Magadure, violins, Mathieu Herzog, viola, and



Raphaël Merlin, cello—has had a meteoric rise to the top. Now among the world's most sought-after quartets, the ensemble made its United States debut tour in March 2009 to widespread critical acclaim. The tour featured performances in Boston, Seattle, Washington, D.C., and at Carnegie Hall, where the Quartet astonished the audience with its rendition of "Someday My Prince Will Come" from *Snow White and the Seven Dwarfs*. In the 2008-09 season, the Ébène Quartet, along with the Emerson, Hagen, and Arcanto quartets, participated in a

Haydn cycle at London's Wigmore Hall. The ensemble celebrated the Haydn Year at Brussels's Palais des Beaux-Arts, and performed in other notable venues, including the Théâtre des Champs-Élysées in Paris, Amsterdam's Concertgebouw, Zurich's Tonhalle, Vienna's Musikverein, the City of London Festival, and Gstaad's Menuhin Festival. The Ébène Quartet's fall 2008 recording—its first release on the Virgin Classics label—featured music of Ravel, Debussy, and Fauré. The recording was named *Gramophone's* December 2008 Editor's Choice and received five-star ratings from both *BBC Music Magazine* and London's *Sunday Times*. In October 2009 it was named "Recording of the Year" at the 2009 Classic FM Gramophone Awards, only the fourth time that a chamber ensemble has won this prestigious prize. The Ébène Quartet's live Haydn CD (Mirare, Harmonia Mundi) was released in February 2006 to worldwide praise and was selected "Album of the Month" by *The Strad*. The ensemble's multi-year deal with Virgin Classics includes a Brahms CD (released in fall 2009) and an all-improvisatory CD (to be released in summer 2010). Considered one of the finest quartets of its generation, the Ébène Quartet was named *BBC Music Magazine's* 2009 Newcomer of the Year, and was also nominated for the renowned Les Victoires de la Musique Classique Chamber Music Ensemble of the Year for 2009. In June 2006 the Ébène was admitted to the esteemed BBC New Generation Artists Scheme, and in 2004 was awarded the first prize of the prestigious ARD Competition in Munich, as well as the audience prize, two prizes for the best interpretation, and the Karl Klinger Foundation Prize.



Tuesday, August 24, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

GARRICK OHLSSON, piano

All-Chopin Program I
Marking the 200th Anniversary of Chopin's Birth

Impromptu No. 2 in F-sharp, Opus 36

Ballade No. 3 in A-flat, Opus 47

Fantasy in F minor, Opus 49

Two Nocturnes, Opus 27

No. 1 in C-sharp minor

No. 2 in D-flat

Scherzo No. 3 in C-sharp minor, Opus 39

{ I n t e r m i s s i o n }



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Twenty-Four Preludes, Opus 28

- No. 1 in C (Agitato)
- No. 2 in A minor (Lento)
- No. 3 in G (Vivace)
- No. 4 in E minor (Largo)
- No. 5 in D (Allegro molto)
- No. 6 in B minor (Lento assai)
- No. 7 in A (Andantino)
- No. 8 in F-sharp minor (Molto agitato)
- No. 9 in E (Largo)
- No. 10 in C-sharp minor (Allegro molto)
- No. 11 in B (Vivace)
- No. 12 in G-sharp minor (Presto)
- No. 13 in F-sharp (Lento)
- No. 14 in E-flat minor (Allegro)
- No. 15 in D-flat (Sostenuto)
- No. 16 in B-flat minor (Presto con fuoco)
- No. 17 in A-flat (Allegretto)
- No. 18 in F minor (Allegro molto)
- No. 19 in E-flat (Vivace)
- No. 20 in C minor (Largo)
- No. 21 in B-flat (Cantabile)
- No. 22 in G minor (Molto agitato)
- No. 23 in F (Moderato)
- No. 24 in D minor (Allegro appassionato)

Garrick Ohlsson's performances this week are supported by a generous gift from Cynthia and Oliver Curme.

NOTES ON THE PROGRAM

Frédéric Chopin (1810-1849)

 Impromptu No. 2 in F-sharp, Opus 36 (composed 1839)

Though the best-known precedents for Chopin's Impromptus were the eight pieces having that name that Franz Schubert composed during the summer and autumn of 1827, Schubert did not invent the title—the designation had been current since at least 1822, when the Bohemian-Austrian composer Johann Voříšek issued a set of brief, ternary-form works of extemporized nature with that designation. The term (from “unprepared” or “unpremeditated” in French) was meant to convey a certain sense of improvisation-like spontaneity, but in a clearer form than was usually implied by the title “Fantasia.” Chopin first tried out the idiom and the designation in his

Fantaisie-Improptu of 1834 (later the source of the hit Tin Pan Alley tune "I'm always chasing rainbows"), and he followed that with three further specimens of the genre. The Improptu No. 2 in F-sharp, sketched during Chopin's ill-fated stay with George Sand on Majorca early in 1839 and completed that summer at Sand's country house at Nohant, is reminiscent of a nocturne in its placid flow and gentle spirit. The opening section contains a sweet, simple melody in even notes and a more animated one supported by block chords. The central episode is given over to a theme of sturdier character presented above a leaping, dotted-rhythm ostinato in the bass. The opening phrase returns as expected (at first, however, in the surprising tonality of F), but the reappearance of the second theme is delayed by a passage of sweeping figurations in the right hand.



Ballade No. 3 in A-flat, Opus 47 (composed 1840-41)

A "ballad," according to the *Random House Dictionary*, is "a simple, narrative poem of popular origin, composed in short stanzas, especially one of romantic character and adapted for singing." The term was derived from an ancient musico-poetic form that accompanied dancing ("ballare" in medieval Latin, hence "ball" and "ballet"),



which had evolved into an independent vocal genre by the 14th century in the exquisitely refined works of Guillaume de Machaut and other early composers of secular music. The ballad was well established in England as a medium for the recitation of romantic or fantastic stories by at least the year 1500; it is mentioned by Pepys, Milton, Addison, and Swift, often disdainfully because of the frequently scurrilous nature of its content. The form, having adopted a more elegant demeanor, became popular in Germany during the late 18th century, when it attracted no less a literary luminary than Goethe, whose tragic narrative *Erlkönig* furnished the text for one of Schubert's most beloved songs. Chopin seems to have been the first composer to apply the title to a piece of abstract instrumental music, apparently indicating that his

four Ballades hint at a dramatic flow of emotions such as could not be appropriately contained by traditional Classical forms.

The Ballade No. 3 in A-flat, Opus 47, composed in Paris in 1840-41, was said to have been inspired by Mickiewicz's *Ondine*, which Laurent Cellier paraphrased: "On the shores of a lake, a young man pledges fidelity to a young girl. Doubting the faithfulness of men, despite the protestations of her lover, she disappears and returns in the bewitching form of a water sprite. As soon as she tempts the young man, he succumbs to her charms. To expiate his sin, he is dragged to the bottom of the water and condemned to a breathless pursuit of the sprite, whom he can never catch." Irving Kolodin wrote of the A-flat Ballade that "a certain underlying strength may be overlooked in the seductive appeal of its soft-contoured surface. Feminine it may be said to be also, but only if the female in question is possessed (as more than a few have been known to be) of a whim of iron."



Fantasy in F minor, Opus 49 (composed 1840-41)

The Fantasy in F minor, Opus 49, was a product of 1840-41, the years of Chopin's greatest happiness with George Sand, the time when he was at the height of his creative powers. The title "Fantasy" in the early 19th century usually indicated a piece in the nature of a written-down improvisation, something whose structural divisions did not follow one of the usual formal species, and whose character did not allow generic classification among the various dance or pedagogical types. As Chopin's F minor Fantasy makes abundantly clear, however, the name does not imply an

amorphous meandering. Indeed, Herbert Weinstock called the piece "the crowning formal achievement of Romantic piano music... Chopin's greatest single composition." Though its structure is complex (Weinstock devoted five pages to its analysis), the work is a superb example of Chopin's unsurpassed ability to perfectly integrate the formal requirements of his materials with the emotional essence of his expression.

Two Nocturnes, Opus 27 (composed 1835)

Contemporary accounts of Chopin's piano playing invariably refer to the extreme delicacy of his touch, the beauty of his tone, and the poetic quality of his expression. These characteristics are faithfully reflected in the twenty-one nocturnes that he created between 1827 and 1846. Chopin derived the name and general style for these works from the nocturnes of John Field, the Irish composer-pianist who spent most of his life in Moscow and Paris. Both composers were influenced in the rich harmonies and long melodic lines of their nocturnes by the *bel canto* operatic style that was popular at the time, though Chopin's examples exhibit a far greater depth of expression and a wider range of keyboard technique than do those of Field's. The introspective moods of the nocturnes pierced to the heart of the Romantic sensibility, and, along with the waltzes, they were Chopin's most popular works during his lifetime.

The Nocturne in C-sharp minor, Opus 27, No. 1, regarded by many as Chopin's finest work in the form, is, according to Alan Rich, "a powerful, virile outcry, one of the most personal utterances in the entire realm of piano music." It is shrouded by a mood of disquiet so strong that Ernest Hutcheson said it creates "an atmosphere of morbid pessimism, heavy and oppressive." The attempt to rise to heroic declamation in the middle section founders, and breaks into a sobbing recitative-cadenza before the opening music returns.

The Nocturne in D-flat, Opus 27, No. 2, is one of Chopin's most entrancing crepuscular evocations. Its long, graceful arch of melody recalls the lyrical flights of contemporary *bel canto* opera (Bellini was a good friend and sometime duet partner at the Parisian salons), though the rapturous mood and exquisitely varied figurations could have originated with no one but Chopin.

Scherzo No. 3 in C-sharp minor, Opus 39 (composed 1839)

Though Beethoven perfected the scherzo as a constituent element of his multi-movement instrumental compositions, it was Chopin who elevated the form to an independent concert genre. The Scherzo No. 3 in C-sharp minor was begun during his stay on the Mediterranean island of Majorca in January 1839 and completed at George Sand's country villa at Nohant in May. The Scherzo No. 3, the most dramatic of Chopin's four specimens of the form, is built from the alternation of two sharply contrasting musical elements. The first, passionate and stormy, is marked by strong accents and thundering scales in stark, open octaves. The other is graceful and luminous, combining a richly harmonized chorale phrase with an incandescent ripple of falling notes.

Twenty-Four Preludes, Opus 28 (composed 1836-38)

The very essence of the musical art—the ineffable balance of head and heart, of intellect and emotion—is embodied in Chopin's Preludes. Franz Liszt admired greatly their apparently unfettered Romantic spontaneity, saying that these pieces "cradle the soul in golden dreams, and elevate it to the regions of the ideal...."

Everything seems fresh, elastic, created at the impulse of the moment, abounding with that freedom of expression which is characteristic of works of genius." Robert Schumann (who had hailed Chopin in his review of the 1827 Variations on Mozart's "Là ci darem la mano" with the encomium "Hats off, gentleman! A genius!") wrote that they were "ruins, eagle wings, a wild motley of pieces... [with] a note of the morbid, the febrile, the repellent." Yet undergirding—perhaps even making possible—the undeniably impetuous passion of the Preludes is a precise, rigorous, almost coldly intellectual organization of both atomistic detail and overall architecture inspired by the twenty-four preludes and fugues comprising each of the two books of *The Well-tempered Clavier* of Johann Sebastian Bach, whom Chopin revered. As in the *WTC*, each of Chopin's movements concerns itself with just a single musical idea, presenting it, varying it, seeking its multiplicity of expressive shadings by turning it this way and that, as a jeweler would hold a precious stone to the light to see its many sparkling facets. The string upon which these tiny, radiant musical jewels are threaded is woven from the essence of the tonal system itself: in Bach, by alternating major and minor pieces arranged by ascending half-steps (C major, C minor; C-sharp major; C-sharp minor; etc.); in Chopin, by alternating major and minor movements around the "circle of fifths" (C major, A minor; G major, E minor [one sharp]; D major, B minor [two sharps]; etc.). The wonder of Bach, of Chopin, indeed, of all good music, is the way in which the craftsmanlike calculation that is mandatory for the creation of a work of art (98% perspiration) becomes the indispensable bearer of the expressive message (2% inspiration). The American philosopher Susanne Langer posited the concept that the artist's principal job is "the search for significant form" in which to express emotion. There is no better example in all of music of the truth of Langer's maxim than Chopin's Preludes—tiny, perfect sketches of the heart's infinite moods realized through Olympian purity of thought.

RICHARD E. RODDA

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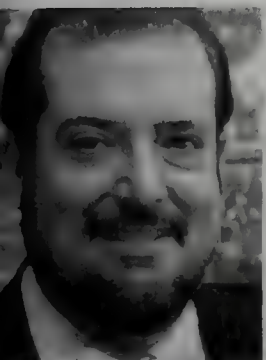
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Artist

Garrick Ohlsson



Since his triumph as winner of the 1970 Chopin International Piano Competition, pianist Garrick Ohlsson has established a reputation worldwide for both his interpretive and technical skills. Although he has long been regarded as one of the world's leading exponents of the music of Frédéric Chopin, Mr. Ohlsson commands an enormous repertoire that ranges over the entire piano literature. A student of the late Claudio Arrau, he is noted for his performances of Mozart, Beethoven, and Schubert, as well as the Romantic repertoire. His concerto repertoire encompasses some eighty works, ranging from Haydn and Mozart to works of the twenty-first century. In recognition of the Chopin bicentenary Mr. Ohlsson is presenting all-Chopin recital programs in Seattle, Berkeley, and La Jolla culminating at Lincoln Center in fall and winter of 2010. In conjunction with that project, a film based on Chopin's life and his music, co-produced by Polish, French, British, and Chinese television stations, is planned for simultaneous release. Other 2009-10 season highlights include Martinů's rarely performed Concerto No. 4 with the New York Philharmonic and the BBC Scottish Symphony as well as appearances with the symphony orchestras of San Francisco, Houston, Atlanta, Vancouver, Indianapolis, San Diego, Milwaukee, Minneapolis, and Baltimore, solo recitals in Chicago, Fort Worth, and Philadelphia, and a gala concert in Chopin's birth house in Warsaw. Mr. Ohlsson's debut in Russia took place during St. Petersburg's winter festival with appearances in recital and with the St. Petersburg Philharmonic. Also an avid chamber musician, Mr. Ohlsson has collaborated with the Cleveland, Emerson, Takács, and Tokyo string quartets, among other ensembles. Together with violinist Jorja Fleezanis and cellist Michael Grebanier, he is a founding member of the San Francisco-based FOG Trio. A prolific recording artist, he can be heard on the Arabesque, RCA Victor Red Seal, Angel, Bridge, BMG, Delos, Hänssler, Nonesuch, Telarc, and Virgin Classics labels. Eight discs of the complete Beethoven sonatas, a Bridge Records project in progress, have been released; volume three of the series won a Grammy Award for Best Instrumental Soloist Performance. His most recent Bridge release features works by Rachmaninoff, Prokofiev, and Mussorgsky. In fall 2008 Hyperion re-released his sixteen-disc set of Chopin's complete works. A native of White Plains, New York, Garrick Ohlsson began his piano studies at eight. He attended the Westchester Conservatory of Music and at thirteen entered New York's Juilliard School. His musical development has been influenced in completely different ways by a succession of distinguished teachers, most notably Claudio Arrau, Olga Barabini, Tom Lishman, Sascha Gorodnitzki, Rosina Lhévinne, and Irma Wolpe. Although he won first prizes at the 1966 Busoni Competition in Italy and 1968 Montréal Piano Competition, it was his 1970 triumph at the Chopin Competition in Warsaw, where he won the Gold Medal, that brought him worldwide recognition. Since then he has made nearly a dozen tours of Poland, where he remains immensely personally popular. Mr. Ohlsson was awarded the Avery Fisher Prize in 1994 and received the 1998 University Musical Society Distinguished Artist Award in Ann Arbor, Michigan. He makes his home in San Francisco.



Thursday, August 26, 8pm
Florence Gould Auditorium, Seiji Ozawa Hall

GARRICK OHLSSON, piano

All-Chopin Program II
Marking the 200th Anniversary of Chopin's birth

Three Nocturnes, Opus 9

No. 1 in B-flat minor

No. 2 in E-flat

No. 3 in B

Scherzo No. 4 in E, Opus 54

Barcarolle in F-sharp, Opus 60

Two Mazurkas

Mazurka No. 5 in B-flat, Opus 7, No. 1

Mazurka No. 6 in A minor, Opus 7, No. 2

Ballade No. 1 in G minor, Opus 23

{ I n t e r m i s s i o n }

"Variations brillantes" in B-flat on the rondo "Je vends
des scapulaires" from Hérold's "Ludovic," Opus 12

Mazurka No. 32 in C-sharp minor, Opus 50, No. 3

Sonata No. 3 in B minor, Opus 58

Allegro maestoso

Scherzo: Molto vivace

Largo

Finale: Presto non tanto

**Garrick Ohlsson's performances this week are supported by
a generous gift from Cynthia and Oliver Curme.**



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Note that the use of audio or video recording during performances in the Koussevitzky Music Shed
and Seiji Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Frédéric Chopin (1810-1849)

Three Nocturnes, Opus 9 (composed 1830-31)

The three Nocturnes of Opus 9 date from 1830-31, the time after Chopin had left Warsaw with the hope of furthering his career as a virtuoso pianist. He first tried his luck in Vienna, where he had enjoyed a successful debut in 1829, but he had expended his novelty value upon his first foray, and found little response there to his attempts to produce concerts for himself. He wallowed in indecision, unsure whether to head for London or Munich or Milan, but finally settled on Paris, where he arrived in September 1831. Within a year, he had become one of the most acclaimed musicians in France.



Chopin dedicated the Opus 9 Nocturnes to his friend and patron Camille Pleyel, pianist, composer, music publisher, and piano manufacturer. No. 1 in B-flat minor, Chopin's earliest published example of this genre to which he was to return throughout his career, shows that the fluidity of melody, the subtlety of rhythm and the incomparable poignancy of expression that distinguish his music were fully developed even at the beginning of his creative life. Opus 9, No. 2 in E-flat is a perfect blending of intimate passion and expressive reserve, of melodic effulgence and precise formal and motivic control. The B major Nocturne (Opus 9, No. 3), as is typical of many of Chopin's character pieces, follows a simple, three-part structural plan (A-B-A) that is enriched with a seemingly limitless invention of figural elaboration, harmonic subtlety, rhythmic fluidity, and keyboard sonority. The outer sections are characterized by delicately shifting chromatic nuances in which phrases are refracted through a varied and richly hued expressive prism. The agitated, minor-mode episode at the center presents both a formal contrast and an emotional foil to the dreamy music of the outer sections.

Scherzo No. 4 in E, Opus 54 (composed 1842)

Though Beethoven perfected the scherzo as a constituent element of multi-movement instrumental compositions, it was Chopin who elevated the form to an inde-

Tours of Tanglewood

July 10–August 29

The Tanglewood Association of the Boston Symphony Association of Volunteers offers free, historical, one-hour walking tours of the Tanglewood grounds, including visits to the Koussevitzky Music Shed, Ozawa Hall, other music facilities, the Visitors Center history rooms, and more.

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Tuesday: 1:30pm

Wednesday: 10:30am

Sunday: 12:30pm for BSO concert
ticket holders only

Schedule subject to change.

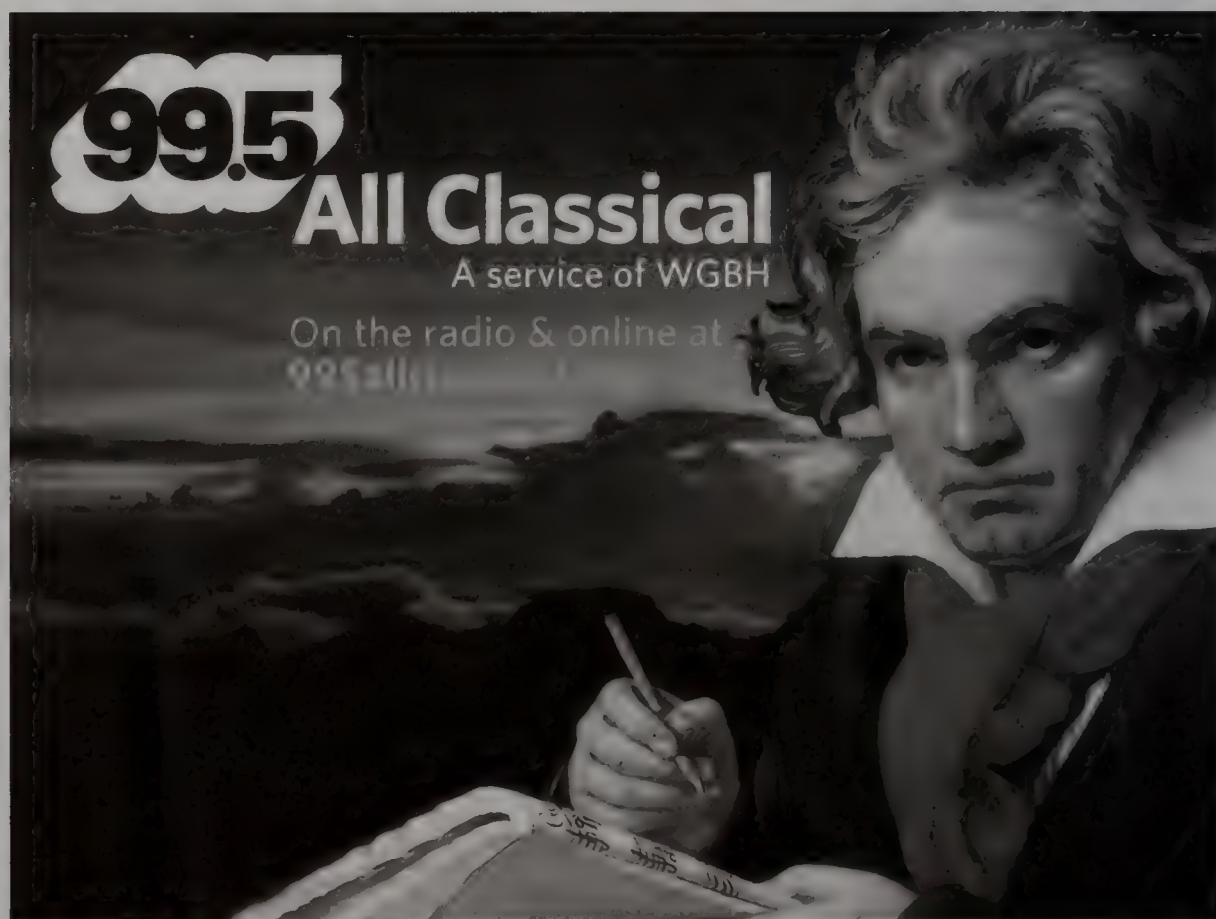
Reservations are not required,
but please email bsav@bso.org.

pendent concert genre. The Scherzo No. 4 derives its overall three-part form (A-B-A) and its rapid triple meter from the Beethovenian model, but invests the medium with a sensitivity and range of expression that are unique to Chopin. The E major Scherzo, the most extended but also the most halcyon of Chopin's four examples of the form, is, according to Herbert Weinstock, "happiness made manifest. There is a sense in which the sunny motion of the E major Scherzo is aimless—by which I do not mean that it is formless, but that it seems spontaneous and lacks portentousness.... It is rich in invention, pleasant to play and generous with intensely interesting structural and harmonic ideas."



Barcarolle in F-sharp, Opus 60 (composed 1845-46)

The barcarolle is the traditional song of Venetian gondoliers (*barca* in Italian means "boat"), characterized by the languid nature of its melodies and the rocking accompaniment that simulates the gentle action of the waves. Chopin undertook his only Barcarolle in 1845, a time when his health was beginning to fail from tuberculosis and he was still deeply grieved by the death of his father the year before; he completed the piece the following summer. The Barcarolle is related in mood and scale to the Nocturnes, though its individual traits, notably the gently swaying accompaniment and the melody-duet in close harmonies, make it unique in Chopin's output. So strong an evocation of Venice did the Barcarolle prove to be for the celebrated Polish pianist and composer Carl Tausig (1841-1871) that he concocted a fanciful tale of romance around its strains: "There are two persons concerned in the affair; it is a love affair in a *discrete* gondola; let us say this *mise en scène* is the symbol of the lovers' meeting generally. This is expressed in thirds and sixths; the dualism of



two notes—persons—is maintained throughout; all is two-voiced, two-souled. There kiss and embrace.... We have thus a continuous tender dialogue."

Mazurkas, Opus 7, Nos. 1 and 2 (composed 1831-32)

The five Mazurkas of Opus 7 were composed around the time that Chopin left Warsaw in November 1830 to tour Europe in the hope of establishing his career as a soloist. He first tried Vienna, where he had enjoyed fine success a year before, but found little response in that city. Munich and Stuttgart followed before he finally settled in Paris in September 1831. Folk elements—piquant melodic leadings, bagpipe-drone accompaniments, springing rhythms—are strongly pronounced in the Opus 7 Mazurkas, composed when Chopin was often acutely homesick for his native country. Indeed, No. 1 (B-flat) bounded from the concert platform to become one of the most popular social dance numbers of its day.

Ballade No. 1 in G minor, Opus 23 (composed 1831)

The first ideas for the Ballade No. 1 in G minor, Opus 23, were sketched in May and June 1831, when Chopin was living anxiously in Vienna, almost unknown as a composer and only slightly appreciated as a pianist. By the time that the work was completed four years later, however, he had achieved such fame and fortune in Paris that he could dedicate the piece to Baron de Stockhausen, the Hanoverian ambassador to France, whom he counted among his noble pupils. Breitkopf und Härtel published the work in Leipzig in June 1836. (Chalgrin's *Arc de Triomphe* and Meyerbeer's *Les Huguenots* were also completed during that year.) Schumann called this Ballade "the most spirited and daring work of Chopin," and reported that it was inspired by Mickiewicz's *Konrad Valenrod*, a poetic epic concerning the battles between the pagan Lithuanians and the Christian Knights of the Teutonic Order. The work exhibits both the ingenious conflation of sectional, sonata and rondo forms and the voluptuous, wide-ranging harmonic palette that mark all of the Ballades.

Variations on "Je vends des scapulaires" from Hérold's "Ludovic," Opus 12 (composed 1833)

Louis-Joseph Ferdinand Hérold (1791-1833) was among the most glittering stars in the Parisian operatic firmament during the early 19th century. Just four months before Chopin arrived in town in September 1831, Hérold had scored a triumph with his *Zampa*, a melodramatic tale about a pirate who finds retribution at the hands of a jilted lover; *Le Pré aux Clercs*, a story of intrigue set in 16th-century Paris, was an even greater success at its premiere in December 1832. Hérold had little time to bask in the acclaim for *Le Pré aux Clercs*, however, since he succumbed to tuberculosis in January, nine days short of his forty-second birthday. His last opera, *Ludovic*, had to be completed by Jacques Halévy. *Ludovic* was well enough received at its premiere in May 1833 that the Parisian publisher Schlesinger ordered sets of variations for the domestic music market on one of its most popular melodies—"Je vends des scapulaires" ("I sell seashells")—from the long-faded composer-virtuosos Pixis, Hünten, and Herz. Chopin, still trying to make a name for himself in the city's fashionable salons, erected his own piece on Hérold's theme, and by the end of the year, had gotten it published as his Opus 12 by both Breitkopf und Härtel (in Leipzig) and Schlesinger. The Variations on "Je vends des scapulaires" was an important milestone in Chopin's artistic development, since it was the last time that he bothered with the flashy but essentially vapid virtuoso style that marked much of the

pianism of the day. His path thereafter came to be directed by a different, more introspective muse.



Mazurka No. 32 in C-sharp minor, Opus 50, No. 3 (composed 1841-42)

Chopin could not have made a more appropriate dedication than the one he chose for the three Mazurkas comprising Opus 50, composed in 1841-1842 and published in September 1842 by Mechetti in Vienna. These quintessential musical incarnations of the Polish spirit were inscribed to his friend Léon Szmitkowski, who had sought refuge in Paris after actively participating in the Warsaw insurrection of 1831; he died in the revolution of 1848. Opus 50, No. 3 (C-sharp minor) is a subtly wrought fantasy on the idiom and form of the Mazurka. "The Slavic traits of Chopin's style are much in evidence here," wrote Paul Hamburger, "with modalities and rhythmic asperities that contrast sharply with the highly sophisticated Western chromaticisms in which they are embedded. The piece contains five seemingly incompatible strains, which yet by the wizardry of Chopin's genius are tied together."



Sonata No. 3 in B minor, Opus 58 (composed 1844)

The key of B minor was virtually unprecedented in the Classical piano sonata literature—no such works by Mozart, Beethoven, Schubert, Schumann, Mendelssohn, Dussek, or Hummel exist in that tonality. (Liszt did not begin his B minor sonata until 1852.) Chopin apparently chose the key for both the darkly colored emotional ambiance that it creates and for the opulent sonorities that it allows to be drawn from the piano. Both of these qualities are evident in the opening movement, which is marked by the rich figurations, precise motivic control, and melodic fecundity that characterize the creations of Chopin's fullest maturity. Formal delineation is provided by the contrasting second theme, an arching lyrical inspiration buoyed by a rippling arpeggio accompaniment. The remainder of the movement proceeds according to the traditional sonata model, except for the not unimportant point that the main theme is omitted in the recapitulation, which therefore begins directly with the lyrical subsidiary subject. The compact Scherzo balances its mercurial outer sections with a smoothly flowing melody in the baritone range for the central trio. The Largo, reminiscent in its rapt eloquence of Chopin's finest Nocturnes, was judged by Alfred Frankenstein to be "one of the high points in all of Chopin and in all of the music of the Romantic era." The closing movement, compounded formally of elements of sonata and rondo, is febrile and almost tempestuous until it turns to the brighter tonality of B major for its energetic coda.

RICHARD E. RODDA

Cleveland-based Richard E. Rodda provides program notes for orchestras and chamber music series across the country. Program note copyright ©2010 Richard E. Rodda.



Artist

For a biography of Garrick Ohlsson, see page 59.



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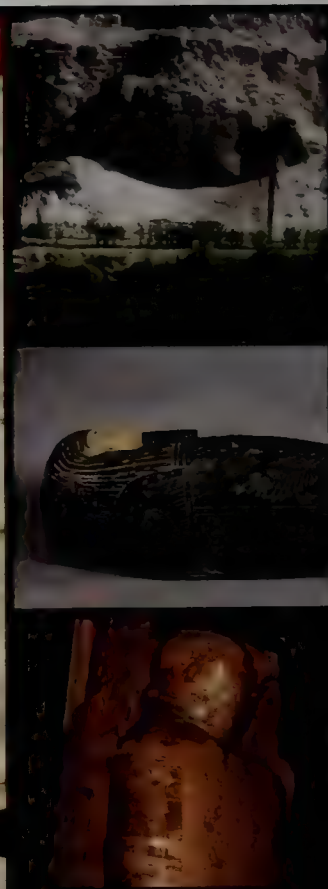
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August at Tanglewood

Sunday, August 1, 7:30pm

Monday, August 2, 7:30pm

Wednesday, August 4, 7:30pm

TMC VOCAL FELLOWS AND ORCHESTRA
CHRISTOPH VON DOHNÁNYI, conductor
(August 1 and 2)

KEITARO HARADA (TMC Fellow), conductor
(August 4)

IRA SIFF, director

EDUARDO SICANGCO, set and costume
designer

MATTHEW MCCARTHY, lighting designer

STRAUSS *Ariadne auf Naxos*

*Fully staged production, sung in German with
English supertitles*

Tuesday, August 3, 8:30pm

Tanglewood on Parade

BSO, BOSTON POPS ORCHESTRA, and
TMC ORCHESTRA

KEITH LOCKHART, STEFAN ASBURY, and
JOHN WILLIAMS, conductors

A salute to John Williams on the occasion of
his 30th Tanglewood summer

*Grounds open at 2pm with family activities and
music throughout the afternoon; fireworks follow
the concert.*

Thursday, August 5, 8pm

BERNARDA FINK, mezzo-soprano

ANTHONY SPIRI, piano

Songs of Robert and Clara Schumann,
Granados, Giannéo, Dallapiccola, and
Rodrigo

Friday, August 6, 6pm (Prelude Concert)

MEMBERS OF THE BSO

Music of Gandolfi and Brubeck

Friday, August 6, 8:30pm

BSO—CHRISTOPH VON DOHNÁNYI,
conductor

RICHARD GOODE, piano

MENDELSSOHN *Calm Sea and Prosperous
Voyage*

MOZART Piano Concerto No. 14 in E-flat,
K.449

TCHAIKOVSKY Symphony No. 6, *Pathétique*

Saturday, August 7, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)

BSO program of Sunday, August 8

Saturday, August 7, 8:30pm

BSO—SHI-YEON SUNG, conductor

HILARY HAHN, violin

WAGNER Prelude to *Lohengrin*, Act III

SIBELIUS Violin Concerto

COPLAND *Quiet City*

STRAVINSKY Suite from *The Firebird*

Sunday, August 8, 2:30pm

BSO—CHRISTOPH VON DOHNÁNYI,
conductor

ARABELLA STEINBACHER, violin

BEETHOVEN Violin Concerto

DVOŘÁK Symphony No. 8

Sunday, August 8, 8:30pm

SILK ROAD ENSEMBLE

YO-YO MA, cello

A program marking the 10th anniversary of
the Silk Road Ensemble

Monday, August 9, 7:30pm

HERBIE HANCOCK

Tuesday, August 10, 8pm

PIERRE-LAURENT AIMARD, piano

MEMBERS OF THE CHAMBER ORCHESTRA
OF EUROPE

Music of J.S. Bach, Carter, and Ligeti

Friday, August 13, 6pm (Prelude Concert)

MEMBERS OF THE BSO

ALISA WEILERSTEIN, cello

Music of Brahms and Boccherini

Friday, August 13, 8:30pm

BSO—MIGUEL HARTH-BEDOYA, conductor

ELIZABETH ROWE, flute

ALISA WEILERSTEIN, cello

"Caminos del Inka: A Musical Journey"

FRANK *Illapa*, Tone Poem for Flute and
Orchestra

GOLIJOV *Mariel*, for Cello and Orchestra

Music of Robles, Compañón, Luzuriaga, Frank,
Leng, and López

Saturday, August 14, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)

BSO program of Sunday, August 15



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Saturday, August 14, 8:30pm

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JOHN WILLIAMS, conductor

ROBERT OSBORNE, host

BUTI YOUNG ARTISTS CHORUS

Marking John Williams's 30th summer at Tanglewood, celebrating great musical moments in Hollywood history, and honoring the work of director Steven Spielberg

Sunday, August 15, 2:30pm

BSO—ROBERT SPANO, conductor

JEAN-YVES THIBAUDET, piano

THOMAS MARTIN, clarinet

GERSHWIN *An American in Paris*

SCHULLER *Seven Studies on Themes of Paul Klee*

BERNSTEIN *Prelude, Fugue, and Riffs*

GERSHWIN Piano Concerto in F

Wednesday, August 18, 8pm

AUSTRALIAN CHAMBER ORCHESTRA

RICHARD TOGNETTI, violin and leader

STEVEN ISSERLIS, cello

Music of Elgar, Schumann, Vasks, and Mozart

Thursday, August 19, 8pm

ÉBÈNE STRING QUARTET

Music of Mozart, Bartók, and Beethoven

Friday, August 20, 6pm (Prelude Concert)

MEMBERS OF THE BSO

Music of Turina and Dvořák

Friday, August 20, 8:30pm

BSO—LUDOVIC MORLOT, conductor

DAWN UPSHAW, soprano

MOZART Symphony No. 31, *Paris*

CANTELOUBE Selections from *Songs of the Auvergne*

GOLIJOV Three Songs for Soprano and Orchestra

RAVEL *Mother Goose* (complete)

Saturday, August 21, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)

BSO program of Sunday, August 22

Saturday, August 21, 8:30pm

BSO—SUSANNA MÄLKKI, conductor

JOSHUA BELL, violin

JEREMY DENK, piano

MENDELSSOHN Overture to *A Midsummer Night's Dream*; Double Concerto in D minor for violin, piano, and strings

BEETHOVEN Romance No. 2 for violin and orchestra; Symphony No. 4

Sunday, August 22, 2:30pm

BSO—GIANCARLO GUERRERO, conductor

GIL SHAHAM, violin

ADELE ANTHONY, violin

HIGDON *blue cathedral*

SARASATE *Song of the Nightingale*, *Zigeunerweisen*, *Navarra*

J.S. BACH Concerto in D minor for two violins and strings, BWV 1043

SUPPÉ *Poet and Peasant Overture*

BIZET Suite from *Carmen*

Tuesday, August 24, 8pm

GARRICK OHLSSON, piano

All-Chopin Program I

Thursday, August 26, 8pm

GARRICK OHLSSON, piano

All Chopin Program II

Friday, August 27, 6pm (Prelude Concert)

MEMBERS OF THE BSO

Music of Harbison and Beethoven

Friday, August 27, 8:30pm

BSO—DAVID ZINMAN, conductor

ISABEL BAYRAKDARIAN, soprano

TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

POULENC *Gloria*

HOLST *The Planets*

Saturday, August 28, 8:30pm

BSO—DAVID ZINMAN, conductor

EMANUEL AX, piano

BRAHMS Piano Concerto No. 2

DVOŘÁK Symphony No. 9, *From the New World*

Sunday, August 29, 2:30pm

BSO—KURT MASUR, conductor

JOHN OLIVER, conductor (Bach)

NICOLE CABELL, MARIETTA SIMPSON, MARCUS HADDOCK, and JOHN RELYEA, vocal soloists

TANGLEWOOD FESTIVAL CHORUS

J.S. BACH *Jesu, meine Freude*, Motet for chorus

BEETHOVEN Symphony No. 9

Wednesday, September 1, 7:30pm

CROSBY, STILLS, AND NASH

Saturday, September 4—

Sunday, September 5

TANGLEWOOD JAZZ FESTIVAL



2010 Tanglewood Music Center Schedule

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed and Theatre.

* indicates that tickets are available through the Tanglewood box office or SymphonyCharge.
 ♪ indicates that admission is free, but restricted to that evening's 8:30pm concert ticket holders.

Sunday, June 27, 11am, 3pm (Theatre) *
 Monday, June 28, 11am, 3pm (Theatre) *
 String Quartet Marathon: Four performances
 Music of HAYDN, BEETHOVEN, BRAHMS,
 SCHUMANN, and others, performed by
 fourteen string quartet ensembles. One ticket
 provides admission to all four performances.

Sunday, June 27, 8pm *
 Monday, June 28, 8pm *
 MARK MORRIS DANCE GROUP
 TANGLEWOOD MUSIC CENTER FELLOWS
 Choreography by Mark Morris to music of
 COWELL, CHOPIN, BEETHOVEN, and
 HARRISON

Sunday, July 4, 10am
 Chamber Music for Brass and Percussion

Monday, July 5, 12pm
 Opening Exercises
 (free admission; open to the public)

Monday, July 5, 2pm *
 The Phyllis and Lee Coffey Memorial Concert
 TMC ORCHESTRA
 RAFAEL FRÜHBECK DE BURGOS and
 TMC CONDUCTING FELLOW, conductors
 FALLA Suite from *El amor brujo*
 ALBÉNIZ "Córdoba," "Granada," and
 "El Corpus en Sevilla"
 RIMSKY-KORSAKOV *Capriccio espagnol*
 DEBUSSY *La Mer*

Thursday, July 8, 8pm
 Vocal Chamber Concert

Saturday, July 10, 6pm ♪
 Prelude Concert

Sunday, July 11, 10am
 Chamber Music

Monday, July 12, 8pm *
 The Daniel Freed and Shirlee Cohen Freed
 Memorial Concert
 TMC CHAMBER ORCHESTRA
 TMC CONDUCTING FELLOWS
 BACH (arr. WEBERN) *Ricercare* from
The Musical Offering
 SCHUBERT Symphony No. 5
 STRAUSS Suite from *Le Bourgeois Gentilhomme*

Tuesday, July 13, 8pm
 Vocal Chamber Concert

Saturday, July 17, 6pm ♪
 Prelude Concert

Saturday, July 17, 8:30pm (Shed) *
 The Leonard Bernstein Memorial Concert
 Supported by Dr. Raymond and Hannah H.
 Schneider, and Diane H. Lupean
 TMC ORCHESTRA
 MICHAEL TILSON THOMAS, conductor
 KAREN CARGILL, mezzo-soprano
 WOMEN OF THE TANGLEWOOD
 FESTIVAL CHORUS
 AMERICAN BOYCHOIR
 MAHLER Symphony No. 3

Sunday, July 18, 10am
 Chamber Music

Saturday, July 24, 2:30pm
 Music of TMC Composition Fellows

Saturday, July 24, 6pm ♪
 Prelude Concert

For TMC concerts other than TMC Orchestra concerts and opera performances, tickets are available one hour prior to concert start-time at the Ozawa Hall box office only. Tickets are \$11. Please note that availability of seats inside Ozawa Hall is limited and concerts may sell out.

Tickets for TMC Orchestra concerts (July 5, 12, 17, 25), opera performances (August 1, 2, 4), and FCM events (August 12-16) can be ordered in advance by calling SymphonyCharge at 1-888-266-1200 or (617) 266-1200.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at TanglewoodMusicCenter.org. All programs are subject to change.

FRIENDS OF TANGLEWOOD AT THE \$75 LEVEL receive one free admission, and FRIENDS AT THE \$150 LEVEL OR HIGHER receive two free admissions to all TMC Fellow recital, chamber, and Festival of Contemporary Music performances, (excluding Mark Morris, opera, and TMC Orchestra concerts). Friends should present their membership cards at the Bernstein Gate one hour before concert time.

Additional and non-member tickets (excluding TMC Orchestra concerts) can be purchased one hour prior to each recital, chamber music, or Festival of Contemporary Music concert for \$11.

FOR INFORMATION ABOUT BECOMING A FRIEND OF TANGLEWOOD, please call (413) 637-5261 or visit bso.org.

Sunday, July 25, 10am
Chamber Music

Sunday, July 25, 8:00pm *
The Caroline and James Taylor Concert
TMC ORCHESTRA
HERBERT BLOMSTEDT and
TMC CONDUCTING FELLOWS, conductors
MENDELSSOHN *Fingal's Cave* Overture;
excerpts from *A Midsummer Night's Dream*
TCHAIKOVSKY *Romeo and Juliet*
HINDEMITH *Symphonic Metamorphoses*
on Themes of Weber

Wednesday, July 28, 8pm
Vocal Recital

Saturday, July 31, 6pm ♪
Prelude Concert

Sunday, August 1, 10am
Chamber Music

Sunday, August 1, 7:30pm (Theatre) *
Monday, August 2, 7:30pm (Theatre) *
Wednesday, August 4, 7:30pm (Theatre) *
TMC VOCAL FELLOWS AND ORCHESTRA
CHRISTOPH VON DOHNÁNYI, conductor
(August 1 and 2)
KEITARO HARADA (TMC Fellow),
conductor (August 4)
IRA SIFF, director
EDUARDO SICANGCO, set and costume
designer
MATTHEW MCCARTHY, lighting designer
STRAUSS *Ariadne auf Naxos*
Fully staged, sung in German with English
supertitles

Tuesday, August 3 *
TANGLEWOOD ON PARADE
To benefit the Tanglewood Music Center
2:30pm: TMC Chamber Music
4pm: TMC Chamber Music
8pm: TMC Brass Fanfares (Shed)
8:30pm: Gala concert (Shed)
TMC ORCHESTRA, BSO, and BOSTON
POPS ORCHESTRA
KEITH LOCKHART, JOHN WILLIAMS, and
STEFAN ASBURY, conductors
A salute to John Williams on the occasion
of his 30th Tanglewood summer

Saturday, August 7, 6pm ♪
Prelude Concert by TMC Faculty

Sunday, August 8, 10am
Chamber Music

Wednesday, August 11, 8pm
Vocal Recital

Saturday, August 14, 6pm ♪
Prelude Concert

Thursday, August 12—Monday, August 16
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Gunther Schuller, Oliver Knussen, and
John Harbison—and features works by
those three composers along with music
of Copland, Hindemith, and others,
including recent resident composers.

Thursday, August 12, 8pm
TMC FELLOWS
OLIVER KNUSSSEN and TMC
CONDUCTING FELLOWS, conductors
EDWIN BARKER, double bass
Chamber music of ANTONIOU,
PERLE, SCHULLER, MADERNA, and
HINDEMITH

Friday, August 13, 2:30pm
TMC FELLOWS
Chamber music of SESSIONS, BABBITT,
WUORINEN, FOSS, and HENZE

Saturday, August 14, 2:30pm
TMC FELLOWS
JOHN HARBISON, conductor
Music of MCPHERSON, MACKEY,
JOLAS, SHENG, and WYNER

Sunday, August 15, 10am
TMC FELLOWS
Chamber music of FINE, GOEHR,
BERIO, GRIME, GANDOLFI, and
MESSIAEN

Sunday, August 15, 8pm
The Fromm Concert at Tanglewood
TMC ORCHESTRA AND VOCAL
FELLOWS
STEFAN ASBURY, conductor
Concert operas:
HARBISON *Full Moon in March*
KNUSSSEN *Where the Wild Things Are*

Monday, August 16, 8pm *
The Margaret Lee Crofts Concert
TMC ORCHESTRA
ROBERT SPANO, OLIVER KNUSSSEN,
and TMC FELLOWS, conductors
Music of DRUCKMAN, CARTER,
MATTHEWS, and COPLAND

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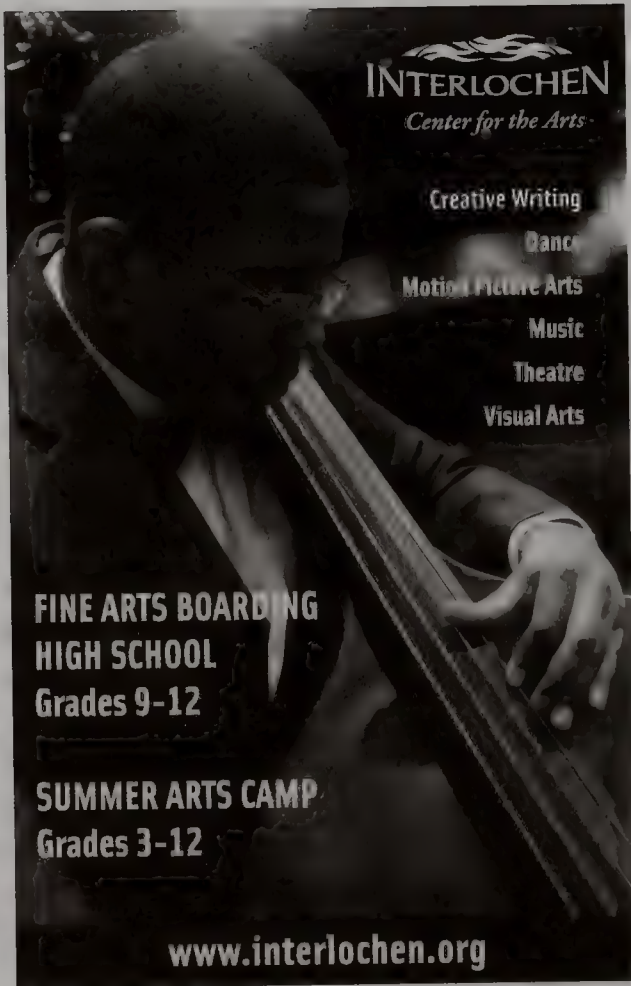
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The Boston University Tanglewood Institute (BUTI)

In 1965, Erich Leinsdorf, then music director of the Boston Symphony Orchestra, invited the Boston University College of Fine Arts to create a summer training program for high school musicians as a counterpart to the BSO's Tanglewood Music Center. Envisioned as an educational outreach initiative for the University, this new program would provide young advanced musicians with unprecedented opportunity for access to the Tangle-



(photo: Michael J. Lutch)

wood Festival. Since then, the students of the Boston University Tanglewood Institute have participated in the unique environment of Tanglewood, sharing rehearsal and performance spaces; attending a selection of BSO master classes, rehearsals, and activities; and enjoying unlimited access to all performances of the Boston Symphony Orchestra and the Tanglewood Music Center.

Now in its 45th season, the Boston University Tanglewood Institute continues to offer aspiring young artists an unparalleled, inspiring, and transforming musical experience. Its interaction with the Boston Symphony Orchestra and the Tanglewood Music Center makes BUTI unique

among summer music programs for high school musicians. BUTI alumni are prominent in the world of music as performers, composers, conductors, educators, and administrators. The Institute includes Young Artists Programs for students age fifteen to eighteen (Instrumental, Vocal, Piano, Harp, and Composition) as well as Institute Workshops (Clarinet, Flute, Oboe, Bassoon, Saxophone, Trumpet, Horn, Trombone, Tuba/Euphonium, Percussion, Double Bass, and String Quartet). Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Boston University Tanglewood Institute, please stop by our office on the Leonard Bernstein Campus on the Tanglewood grounds, or call (413) 637-1430 or (617) 353-3386.

2010 BUTI Concert Schedule

(All events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 17, 2:30pm**, Paul Haas conducts music of Respighi and Brahms. **Saturday, July 31, 2:30pm**, David Hoose conducts Bach/Elgar and Shostakovich. **Saturday, August 14, 2:30pm**, Federico Cortese conducts Beaser and Rachmaninoff (in the Tanglewood Theatre).

WIND ENSEMBLE PROGRAMS (Celebrating its 10th Anniversary Season): **Friday, July 16, 8pm**, David Martins conducts Williams, Broughton, Graham, Rochester, and Holsinger, featuring soloist Terry Everson, trumpet, and a world premiere by Gandolfi. **Friday, July 31, 8pm**, H. Robert Reynolds conducts Ticheli, Ives, Esancio/Linklater, Amram, Patterson, and Daugherty/Spede, featuring soloist Kenneth Radnofsky, saxophone, and a world premiere by Newman; Frank Battisti guest conductor.

VOCAL PROGRAMS: **Saturday, August 7, 2:30pm**, Ann Howard Jones conducts Barber, Schumann, Paulus, Dove, and Rautavaara.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6pm: **Monday, July 19; Tuesday, July 20; Wednesday, July 21; Tuesday, August 10; Wednesday, August 11; Thursday, August 12.**

Tickets available one hour before concert time. Admission is \$11 for orchestra concerts, free to all other BUTI concerts. For more information, call (413) 637-1431.

The Berkshires' nature and culture

The Berkshires boasts over one hundred cultural attractions. In fact, nowhere else will you find such a collection of museums, live performance venues, and architecturally celebrated historic homes thoughtfully situated in lush gardens and sprawling wooded properties—all minutes from quaint New England villages and towns.

Don't just take our word for it. In November 2009, the National Geographic Society named the Berkshires as one of the "world's great places" in its annual survey of destinations.

Whether you are looking for a casual outing or a hard core workout you'll find it here. Be our guest in one the Berkshires' charming lodging properties, refresh in an all-inclusive spa, refuel at an area restaurant serving farm-to-table produce and meat, or renew your wardrobe at an eclectic boutique or outlet village.

The Berkshires' natural scenery has been muse to the likes of Norman Rockwell, Edith Wharton, Herman Melville, Daniel Chester French, Henry David Thoreau, Nathaniel Hawthorne, Leonard Bernstein, Arlo Guthrie, James Taylor and Yo-Yo Ma—many of whom called it home.

Intrigued? Inspired? Below are just a few of the many experiences you don't want to miss. For more ideas, log on to www.berkshires.org for an up-to-date calendar of events or call us at **The Berkshire Visitors Bureau...** 800-237-5747.

Animagic Museum

Lee, (413) 841-6679 • www.mambor.com/animagic
Make your own animated movie. See Academy Award and how the movies *Matrix* and *Predator* were made.

The Ashley House Museum

Sheffield, (413) 229-8600 • www.thetrustees.org/places-to-visit/berkshires/ashley-house.html
African American Heritage Trail anchor site. Oldest house in the Berkshires. Weekend tours 10am-4pm.

Aston Magna Music Festival

Great Barrington, (413) 528-3595/(800) 875-7156
www.astonmagna.org
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Barrington Stage Company

Pittsfield, (413) 236-8888 • www.barringtonstageco.org
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Bartholomew's Cobble

Sheffield, (413) 229-8600 • www.thetrustees.org/places-to-visit/berkshires/bartholomews-cobble.html
Five miles of scenic trails. National Natural Landmark, adjacent to the historic Ashley House Museum.

Berkshire Bach Society

Great Barrington, (413) 528-9277
www.berkshirebach.org
The Berkshire Bach Ensemble & Berkshire Bach Singers perform the works of the Master and his contemporaries.

Berkshire Botanical Garden

Stockbridge, (413) 298-3926 • www.berkshirebotanical.org
Year round, hands on gardening & horticulture programs for adults. Classes & summer programs for school age children.

Berkshire Choral Festival

Sheffield, (413) 229-1999 • www.choralfest.org
Choral Masterpieces – 150 Voices, Springfield Symphony Orchestra. July 17, 24, 31, Aug. 7.

Berkshire Film and Media Commission

Berkshire County, (413) 528-4223
www.berkshirefilm.com
The BFMC is a new non-profit dedicated to facilitating film, TV and media production in Western MA.

The Berkshire Fringe

Great Barrington, (413) 320-4175 • berkshirefringe.org
Mind-blowing new works of theater, music and dance by emerging artists. July 26-Aug 16.

Berkshire Historical Society at Herman Melville's Arrowhead

Pittsfield, (413) 442-1793 • www.mobydick.org
Arrowhead is the 1783 farmhouse where Herman Melville wrote his epic, "Moby-Dick". Tours, trail, gift shop.

Berkshire International Film Festival

Great Barrington & Pittsfield; (413) 528-8030
www.biffma.org
BIFF aims to create a world-class festival as an integral part of the cultural fabric of the Berkshires. June 3-6, 2011.

Berkshires Jazz, Inc.

Pittsfield, (413) 442-7718 • www.berkshiresjazz.org
Pittsfield CityJazz Festival, Oct. 8-21, in venues all around the City.

The Bidwell House Museum

Monterey, (413) 528-6888
www.bidwellhousemuseum.org
Colonial history museum on 192 acre grounds, trails, gardens. Experience life in the Berkshires in the 1750s.

Capitol Steps at Cranwell

Lenox, (413) 881-1636 • www.cranwell.com
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Chesterwood, A National Trust Historic Site

Stockbridge, (413) 298-3579 • www.chesterwood.org
The home, studio and gardens of sculptor Daniel Chester French. Open daily, 10-5, May 29-Oct. 11.

The Clark

Williamstown, (413) 458-2303 • www.clarkart.edu
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Close Encounters With Music

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Crane Museum of Paper Making

Dalton, (413) 684-6481 • www.crane.com
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Amherst, (413) 542-8161

www.emilydickinsonmuseum.org

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www.hancockshakervillage.org

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www.gbriverwalk.org

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www.thetrustees.org/places-to-visit/berkshires/mission-house.html

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The Mount

Lenox, (413) 551-5111 • www.edithwharton.org

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North Adams Historical Society

North Adams, (413) 664-4700 • northadamshistory.org

North Adams Museum of History and Science, 25 exhibits & a temporary gallery on 3 floors in Bldg 5A Heritage State Park, Thu-Sat 10-4, Sun 1-4.

Performance Spaces for the 21st Century

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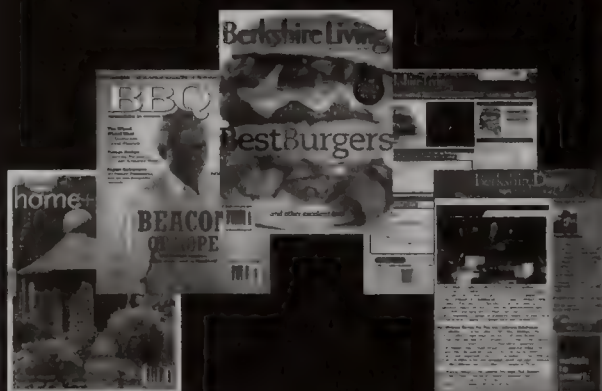
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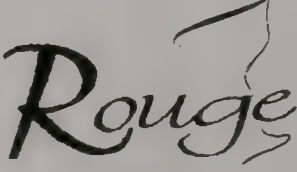
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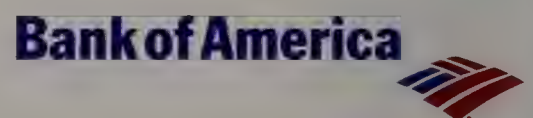


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"This Week at Tanglewood"

Once again this summer, Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7:15-7:45pm for "This Week at Tanglewood" hosted by Martin Bookspan, a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. This week's guests, on Friday, July 30, are conductor Charles Dutoit, pianist Kirill Gerstein, and Ira Siff, director of this summer's Tanglewood Music Center staged opera production, Richard Strauss's *Ariadne auf Naxos*. The series continues through Friday, August 27, the final weekend of the BSO's 2010 Tanglewood season.

Saturday-Morning Open Rehearsal Speakers

July 10, 17, 24; August 21—Robert Kirzinger, BSO Assistant Director of Program Publications

July 31; August 14—Jan Swafford of The Boston Conservatory

August 7, 28—Elizabeth Seitz of The Boston Conservatory

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- | | |
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| LIGETI | Six Bagatelles for wind quintet
I. Allegro con spirito
II. Rubato lamentoso
III. Allegro grazioso
IV. Presto ruvido
V. Béla Bartók in memoriam. Adagio. Mesto
VI. Molto vivace. Capriccioso |
| BERIO | "Opus Number Zoo," for woodwind quintet
Barn Dance
The Fawn
The Grey Mouse
Tom Cats |
| SCHIFRIN | "La Nouvelle Orléans," for woodwind quintet |
| JANÁČEK | "Mládí" ("Youth"), Suite for flute, oboe, clarinet, horn,
bassoon, and bass clarinet
Andante; Allegro
Moderato
Allegro; Vivace
Con moto; Allegro animato |

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NOTES ON THE PROGRAM

Although as a child **György Ligeti** (1923-2006) was drawn to a musical career, he was strongly discouraged by his father. By the time he finished school, in 1940, war had broken out, Hitler's Reich controlled Hungary, and Jews were virtually prohibited from attending the university. Ligeti was at first able to study with Ferenc Farkas while unofficially attending university science courses, and later worked with Pál Kádosa in Budapest before matters in Hungary became untenable. He, along with many other Jews, was pressed into forced labor in 1944. He eventually escaped and waited out the war in Transylvania. His father and brother died in concentration camps; his mother survived Auschwitz.

Ligeti resumed his schooling in Budapest at the Franz Liszt Academy, working with Sándor Veress and meeting Zoltán Kodály, who arranged for him a position as a theory instructor. He also met the composer and pianist György Kurtág, who became a life-long friend. As the 1940s continued, the increasing political and military presence of the Soviets became as oppressive in its way as the war had been. Only a watered-down, stylized folk music was acceptable; even Bartók's music was suppressed. Ligeti's style changed from willing compliance with social realist strictures to a more abstract, progressive approach, virtually guaranteeing that his music would not be performed.

It was in the repressed Budapest atmosphere in the early 1950s that Ligeti wrote a set of eleven piano pieces he called *Musica ricercata* (1951-53). Ligeti himself later found the piece to be "hovering... between gravity and caricature," but he rewrote six of the pieces for woodwind quintet in 1953. Hungarian authorities found Ligeti's "Stravinsky/Bartók" language too jarring (!) and did not allow performance of the piece until 1955—even then withholding the sixth bagatelle as being too modern.

The **Six Bagatelles for woodwind quintet** are highly differentiated in character and approach. In the fast first bagatelle, the short, six-note motif is juggled between high instruments and low. The second is a lament, the theme being stated in each of the instruments in flexible, expressive rhythms. The third piece features a beautiful, singing melody over a very fast ostinato. The fourth movement uses the rhythm of a Bulgarian folk dance and plays with different dynamic levels and instrumentation for dramatic contrast. The fifth movement, marked "Béla Bartók in memoriam," contrasts sections of two tempos, but uses the same incisive motif for both. The high-energy last movement is a kind of circus music, with a lyrical theme in the flute that is treated to satirical parody in the other instruments.

Ligeti was able to escape Hungary in a harrowing night in 1956, and lived the rest of his life in Germany and Vienna, eventually earning a reputation as one of the great and most celebrated geniuses of twentieth-century music, with an inimitable musical voice. His Bagatelles, though an early work, show his trademark humor and the already vast musical imagination that defines his entire output. As such the set has become, in spite of tricky performance requirements, one of the most popular of all works for woodwind quintet.

Luciano Berio's upbringing in a household where his father and grandfather were professional and practical musicians allowed the future composer to skip several years of the usual conservatory program, but in any case World War II delayed and forever changed his career path. He was compelled to join the Italian army, where an accident to his hand derailed any hope of becoming a concert pianist. Toward the end of the war he joined the anti-Fascist resistance. His musical training resumed as Italy began to rebuild, and in 1948 he began study with the Italian neoclassicist Giorgio Ghedini, whose appreciation of clarity of instrumental texture and of form combined with Berio's own explorations of the most important works of the Second Viennese composers as well as Stravinsky and Bartók. This music had been hard to come by before

and during the war. Berio also benefited from study of the scores of Luigi Dallapiccola, the important Italian serialist; he later worked—albeit less fruitfully, interestingly enough—with Dallapiccola in person as a Fellow of the Berkshire Music Center. He returned to Tanglewood as a composition faculty member on several occasions.

While finishing his schooling in the late 1940s Berio (1925-2003) worked as a conductor and as accompanist for student vocalists. In 1950 he met the American soprano Cathy Berberian, accompanying her for a taped audition to support a Fulbright scholarship enabling her to study in Milan. Berberian got the scholarship; she and Berio were married several months later. In spite of divorcing in the mid-1960s, Berberian remained an important proponent of Berio's vocal music all her life, and Berio continued to write pieces for her into the 1970s (she died of cancer in 1983). One of his first collaborations with Berberian, in 1950, was *Opus Number Zoo* for two clarinets, two horns, and reciter, for which Berberian wrote the text. Berio revised the work the following year as a wind quintet. In 1970 he once again revised the piece, which had yet to be performed, for the Dorian Quintet. Rhoda Levine reworked Berberian's texts, and Berio reassigned the recitation to the instrumentalists of the quintet. *Opus Number Zoo* was first performed by the Dorian Quintet in 1971, in New York City. Berio dedicated it to Aaron Copland for his seventieth birthday, adding "(and, as an afterthought, also for his 51st birthday)" (referring to the original composition year of the wind quintet version). Berio had at this time been living in the United States for nearly a decade, teaching at the Juilliard School.

Opus Number Zoo is not a children's piece, in spite of its initial impression. The violence of the imagery—oblique in the chicken's dying dance with the fox and in the grey mouse's song, immediate in that of the tom cats, and bleakly universal in "The Fawn"—points to the earlier version's proximity to World War II (including Berio's own experience) as well as to the United States' involvement in Vietnam in 1970. Although the geography of conflict is different now, the topic is no less relevant today.

Some of the work of the Argentine-born American composer **Lalo Schifrin** (b.1932) is extraordinarily recognizable, even if one doesn't know the composer by name. His theme music for the 1960s television series *Mission: Impossible*, resurrected for the benefit of Tom Cruise's career as movie action hero, is the most famous piece of music ever to take on the asymmetrical 10/8 meter. (If you can't bring it to mind now, don't ask your neighbor unless you want this exciting, perfectly calibrated action music to stick in your head for days.) He wrote the music for dozens of television series and specials. He has been prolific as a film composer as well, some of his credits including the Academy Award-nominated scores to *Cool Hand Luke*, *The Sting II*, and *The Amityville Horror*; Steve McQueen's *Bullitt*; Jackie Chan and Chris Tucker's *Rush Hour* movies, and Clint Eastwood's "Dirty Harry" movies, among his more than 100 movie scores.

It turns out that Schifrin's range as a musician encompasses not only these accomplishments, but also a long and continuing career as a jazz pianist, band leader, and recording artist, conductor, and composer of jazz and concert works. Born in Buenos Aires,

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

he was the son of the concertmaster of the Philharmonic Orchestra of Buenos Aires. His early classical training was supplemented by studies at the Paris Conservatoire with Koechlin and Messiaen; during his time in Europe he began playing jazz and arranging professionally. After returning to Argentina, his band came to the attention of Dizzy Gillespie, who brought Schifrin to the United States as his keyboardist and arranger in 1958, and he began his television and film careers soon after.

As a conductor, Schifrin has conducted many of the world's major orchestras, among them the Los Angeles Philharmonic, London Philharmonic, Vienna Symphony Orchestra, Atlanta Symphony Orchestra, the Orchestra of St. Luke's, and the Israel Philharmonic. He has been commissioned by the L.A. Philharmonic, the Israel Philharmonic, the London Philharmonic, the Chicago Symphony Orchestra, Lincoln Center, tenor Plácido Domingo (for the opera *The Trial of Louis XVI*), and guitarist Angel Romero, to name but a few, for a range of works from chamber music to concertos. His jazz background shows in most of his work, but he is also master of all manner of classical and popular styles, from the traditional repertoire to the twentieth century, and he is a master of orchestration.

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Schifrin wrote *La Nouvelle Orléans* on commission from the Dorian Woodwind Quintet in 1987. It was inspired in part by quotes from Lao-Tzu, Carl Sagan, and a New Orleans folk aphorism, all dealing with the process of change as manifest in death; but it is not a morbid piece. *La Nouvelle Orléans* is a single-movement work in two large sections. The first, though beginning with a refrain that sounds like a reference to the New Orleans funeral march, is impressionistic in quality, erupting time and again in virtuosic flurries. There are brief solo cadenzas here and there as well. The second half of the eight-minute piece is a spot-on pastiche of New Orleans jazz.

Young composers are accustomed to hope that their first productions will sound fully mature; no young man is likely to give a composition a title like "Youth." So it is not surprising to learn that **Leoš Janáček** (1854-1928) wrote his wind sextet *Mládí* in the month of his seventieth birthday. The opening phrase of the first movement—which plays a continuing role throughout that movement and recurs later in the score as well—has been identified as a setting of the Czech words "*Mládí, zlaté Mládí*" ("Youth, golden youth!"). The suite reflects a remarkably youthful vigor on the part of the aging composer. The subject may have suggested itself to him when he spent some time in the months preceding his seventieth birthday sorting out material for his biographer Max Brod. He evidently recalled at that time the years he had spent as a student at the school of Brno monastery. In May 1924 he composed a little "March of the Blue-Boys" for piccolo, snare drum, and glockenspiel, the title referring to the color of the uniforms worn at the monastery school in his day. Within a few weeks this march became the basis for the third movement of the wind suite, and the rest of the work followed in short order.

Janáček's mature music is constructed in a manner utterly unique to that composer, with little in the way of traditional thematic ideas or contrapuntal development. His extensive studies of the folk song of his native Moravia helped to develop his theory of "speech-melody," and his most characteristic works—the great operas and the late instrumental compositions—reflect the rhythm and intonation of the Moravian dialect even in purely instrumental passages that have no specific connection to folk song. Add to this the instrumental flair and the high good spirits of Janáček's mature recollections of his youth, and the result is a work of remarkable color and verve.

Notes by ROBERT KIRZINGER (Ligeti, Berio, Schifrin)
and STEVEN LEDBETTER (Janáček)

Composer/annotator Robert Kirzinger is Assistant Director of Program Publications of the Boston Symphony Orchestra.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.



Artists

Cynthia Meyers joined the Boston Symphony Orchestra as its piccolo player in the autumn of 2006. Before coming to Boston she served as principal piccolo of the Houston Symphony for nine years under the direction of Christoph Eschenbach and Hans Graf. She is the former principal flutist of the Omaha Symphony, a post she held for nine seasons, during which time she was a featured soloist with the orchestra on numerous occasions. A native of Somerset, Pennsylvania, Ms. Meyers began playing the piano at age three. She earned her bachelor of fine arts degree at Carnegie-Mellon University and completed her master of music degree at the Cleveland Institute of Music as a student of Jeffrey Khaner, principal flutist of the Philadelphia Orchestra. She took an interest in playing the piccolo while in Cleveland and continued study solely on that instrument with William Hebert of the Cleveland Orchestra. Besides playing with the BSO and teaching privately, Ms. Meyers has performed at the Grand Teton Music Festival with colleagues from other major orchestras around the country, and has also performed with the Minnesota Orchestra and the Chicago Symphony.

Robert Sheena joined the Boston Symphony Orchestra as its English horn player in May 1994, at the start of that year's Boston Pops season. He received his bachelor of music degree from the University of California at Berkeley and his master of music degree from Northwestern University School of Music. During the 1986-87 season he performed frequently with the Chicago Symphony as an extra player. Before joining the BSO he was English horn player and assistant principal oboe of the Hong Kong Philharmonic (1987-91) and of the San Antonio Symphony (1991-94). With the BSO he has been featured as English horn soloist in André Previn's *Reflections* and Sibelius's *The Swan of Tuonela*. As part of an ongoing effort to expand the repertoire for his instrument, he gave the world premiere of Gabriel Gould's *Watercolors* for English horn and chamber orchestra, which was commissioned for him by the Albany Symphony and was recorded with that ensemble in November 1998. Mr. Sheena was a Tanglewood Music Center Fellow in 1984. His principal teachers included English horn player Grover Schiltz, Chicago Symphony principal oboe Ray Still, and San Francisco Ballet Orchestra principal oboe William Banovetz.

Thomas Martin is associate principal clarinetist of the Boston Symphony Orchestra and principal clarinetist of the Boston Pops Orchestra. Mr. Martin began his professional music career as a clarinetist, saxophonist, and flutist at age thirteen, performing with several big bands and combos in his native Wisconsin. He later attended the Eastman School of Music in Rochester, New York, where his clarinet studies were with Stanley Hasty and former Boston Symphony clarinetist Peter Hadcock. Through his association with the Boston Symphony and Boston Pops, Mr. Martin has worked with most of the world's leading conductors, soloists, and entertainers. Outside of these two orchestras, he maintains an active schedule as a soloist, chamber musician, and teacher. His performance of the east coast premiere of Elliott Carter's *Clarinet Concerto* at Tanglewood in 1998 was highly praised, and he played that work again at Tanglewood in 2008 as part of that summer's Carter Centenary Celebration. His performances with the Boston Pops included a 100th anniversary tribute to Benny Goodman in June 2009; he gave the American premiere of Carter's *Poems of Louis Sukofsky* with soprano Lucy Shelton as part of the 2009 Festival of Contemporary Music at Tanglewood last summer; and he makes a solo appearance with the Boston Symphony Orchestra on Sunday afternoon, August 16, performing Leonard Bernstein's *Prelude, Fugue, and Riffs* for clarinet and jazz ensemble with Robert Spano conducting. In May he performed with the Hawthorne String Quartet at the 2010 Prague Spring Music Festival, where he also gave the premiere of a new clarinet sonata composed for him by Sir André Previn, with the composer at the piano.

Associate principal bassoonist **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season; he is also principal bassoonist of the Boston Pops Orchestra. Born in Montreal, Mr. Ranti started playing bassoon at age ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At nineteen he won the second bassoon position in the Philadelphia Orchestra; he spent six years with that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants. Mr. Ranti can be heard frequently in Boston-area chamber performances with groups such as the Walden Chamber Players, with whom he has recorded an album of bassoon and string music. He is on the faculty of both the New England Conservatory and Boston University School for the Arts.

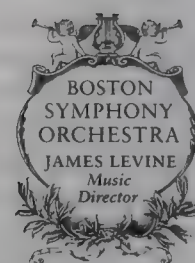
Jason Snider joined the Boston Symphony Orchestra as fourth horn in March 2007. Prior to his BSO appointment, he held positions as second horn with the Lyric Opera of Chicago and associate principal horn of the San Antonio Symphony. A native of Arkansas, Mr. Snider attended Northwestern University, where he studied with Norman Schweikert, Dale Clevenger, and Roland Pandolfi. During this time, he performed with the Civic Orchestra of Chicago for two seasons. After graduating with honors, Mr. Snider pursued graduate work at Rice University, studying with Roger Kaza and William VerMeulen. He has played with various music festivals such as the Grant Park Music Festival, the Grand Teton Music Festival, the Orquesta Sinfónica de la Minería in Mexico City, the National Repertory Orchestra, the Jerusalem International Symphony Orchestra, and the Pacific Music Festival. He has also performed with the Houston Symphony, the Houston Grand Opera, and the Chicago Chamber Musicians.

With a dual career as a performer and conductor, **David J. Martins** balances orchestral and chamber performances with an active teaching and conducting schedule. He is a member of the clarinet section of the Boston Classical Orchestra and performs as a substitute player with the Boston Symphony Orchestra, Boston Pops Orchestra, Boston Pops Esplanade Orchestra, and the Boston Ballet Orchestra. He was second clarinet with the Rhode Island Philharmonic Orchestra for twenty-five years and has also performed with the Springfield Symphony, Pro Arte Chamber Orchestra, Boston Modern Orchestra Project, Alea III, Musica Viva, and Monadnock Music Festival. In past years he has toured with the Philharmonia Hungarica Orchestra of Germany on their U.S. tours, the Puccini Festival Orchestra throughout Italy, and has performed six tours throughout Greece and Russia as soloist and member of the contemporary chamber ensemble Alea III. He can be heard on orchestral and chamber recordings on the CRI, Koch, Titanic, Gasparo, and Albany labels. Mr. Martins is music director of the University of Massachusetts Lowell Wind Ensemble, Boston University Wind Ensemble, and Rhode Island Philharmonic Youth Wind Ensembles, where he is the conductor of the senior division. In the past several years, he has been in demand as a guest conductor and has conducted festival ensembles throughout the eastern United States. Since the summer of 1999 he has served on the faculty of the Boston University Tanglewood Institute as Director of Wind Activities for the Young Artists Orchestra; since the summer of 2005 he has conducted the Boston University Tanglewood Institute Wind Ensemble. Mr. Martins is professor of music at the University of Massachusetts Lowell and adjunct professor of music at Boston University. He holds degrees from the Eastman School of Music and the University of Lowell and was a recipient of a Berkshire Music Center Fellowship at Tanglewood.



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THE SERGE AND OLGA KOUSSEVITZKY MEMORIAL CONCERT

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GLINKA

Overture to "Ruslan and Ludmila"

TCHAIKOVSKY

Piano Concerto No. 1 in B-flat minor, Opus 23

Allegro non troppo e molto maestoso—Allegro con spirito
Andantino semplice—Prestissimo—Tempo I
Allegro con fuoco

KIRILL GERSTEIN

{ I n t e r m i s s i o n }

PROKOFIEV

Music from the ballet "Romeo and Juliet," Opus 64

Montagues and Capulets

Juliet as a Young Girl

Madrigal

Minuet

Masks

Romeo and Juliet

Death of Tybalt

Romeo at the Tomb of Juliet



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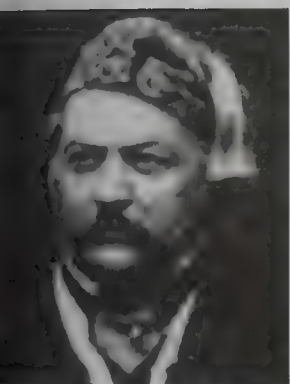
Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Mikhail Glinka (1804-1857)

Overture to "Ruslan and Ludmila"

First performance of the opera: December 9, 1842, St. Petersburg. *First BSO performances of the overture:* March 1894, Emil Paur cond. *First BSO performance at Tanglewood:* July 25, 1958, Pierre Monteux cond. *Most recent Tanglewood performance:* August 16, 2008, André Previn cond.



In 19th-century Russia, where Italian opera was in great vogue and the principal source of musical entertainment, the composers inevitably wrote operas, and being amateurs, lacking in the experience and extensive training necessary to draw the loose ends of this large form into a complete and performable score, they inevitably floundered about among innumerable sketches and alterations, leaving their music in a chaotic state at their death, to be straightened out for publication by their descendants. Such, at least, was the case with composers who swore allegiance to Russian subjects and a Russian handling, avoiding the easy Italian clichés which would have helped them through many perplexing spots. Such were Glinka, Dargomizhsky, Borodin, Mussorgsky. Glinka was the pioneer, and the others owed much to him. *Ruslan and Ludmila*, like its predecessor, *A Life for the Czar*, was a compilation of loose episodes—a dance, an air, a concerted number composed at various times.

"As regards music in general and *Ruslan* in particular," the composer wrote to Kukolnik, destined to be one of his librettists, "you must know that my head is like a garden allowed to run wild with weeds."

There were many mishaps in the preparation for the first performance, which took place at St. Petersburg on December 9, 1842, including a substitution in the principal part of Ludmila. There was a chilly reception, with plainly audible hisses. Voin Rinsky-Korsakov, destined brother of the yet unborn composer, wrote, "The music is beautiful, the décor magnificent, but the actors are most unsatisfactory. Petrov as Ruslan is a regular *mujik* and Stepanova sings Ludmila like a cat being strangled. Glinka himself was terribly upset. When he was called out his face was as long as a fiddle."

The plot in principal outline concerns Ludmila, a princess of pagan Russia who disappears and is sought by three suitors—the knights Ruslan and Farlaf, and the Tartar prince, Ratmir. Ludmila's hand, according to the decree of the king, her father, is to be bestowed upon him who finds her and brings her home. The knight Ruslan rescues Ludmila from her captor, the magician Chernomor, but their homeward journey is intercepted by Farlaf who casts upon Ruslan a magic slumber and returns with Ludmila to claim her as his bride. Ruslan awakes and arrives in time to become the true prince of Ludmila.

JOHN N. BURK

John N. Burk, whose writings on music included biographies of Beethoven and Clara Schumann, was the Boston Symphony Orchestra's program annotator from 1934 until 1966.

Pyotr Ilyich Tchaikovsky

Piano Concerto No. 1 in B-flat minor, Opus 23

First performance: October 25, 1875, Boston Music Hall, B.J. Lang cond., Hans von Bülow, piano. *First BSO performance:* February 1885, Wilhelm Gericke cond., B.J. Lang, piano (though this was preceded by a performance of just the first movement on March 15, 1883, in Fitchburg, MA, with B.J. Lang and conductor Georg Henschel). *First Tanglewood performance:* July 29, 1947, Serge Koussevitzky cond., Ella Goldstein, piano, in a benefit performance for the Berkshire Music Center (now the Tanglewood Music Center). *Most recent Tanglewood performance:* July 3, 2009, James Levine cond., Yefim Bronfman, piano.



Nikolai Grigorievich Rubinstein, who Tchaikovsky hoped would be the first to play his B-flat minor piano concerto and who did actually conduct the premieres of his first four symphonies, of *Eugene Onegin*, and of a whole run of shorter works including *Romeo and Juliet*, *Marche Slave*, *Francesca da Rimini*, the Suite No. 1, *Capriccio italien*, and the Variations on a Rococo Theme for cello and orchestra, was born in Moscow in 1835, trained in law as well as in music, and was director of the Moscow Conservatory from its founding in 1866 until his death in 1881. He was younger brother to Tchaikovsky's teacher, the famous Anton Rubinstein, generally not quite so highly esteemed as a pianist, but considered the better conductor and teacher of the two. The list of Tchaikovsky premieres he led between 1866 and 1880 tells its own story of the closeness of the two men, but their encounter over the B-flat minor piano concerto was a disaster, Tchaikovsky having gone to Rubinstein for advice ("he was not only the best pianist in Moscow but also a first-rate all-round musician," wrote Tchaikovsky) only to be told that his work was "worthless and unplayable... beyond rescue... bad, vulgar..." leaving the composer astonished and outraged.

The premiere took place far from home, in Boston's Music Hall, now the Orpheum Theatre on Washington Street. Hans Guido von Bülow, ten years older than Tchaikovsky, had a distinguished double career as pianist and conductor. He had been particularly associated with the Wagnerian movement, had led the premieres of *Tristan* and *Meistersinger*, and would later become an important interpreter of Brahms and give the young Richard Strauss his first lift up the career ladder. Von Bülow's young wife Cosima, daughter of Franz Liszt, had by degrees left him for Wagner during the second half of the '60s, and, much embittered, he retired from the concert stage for some years. He resumed his career in 1872 and in March 1874 gave a recital at the Bolshoi Theater in Moscow. Tchaikovsky was stirred by the combination of intellect and passion in von Bülow's playing; von Bülow, in turn, liked Tchaikovsky's music. Soon after, he took the opportunity of smuggling a good word for Tchaikovsky into an article on Glinka's *A Life for the Tsar*:

At the present moment we know but one other who, like Glinka, strives and aspires, and whose works—although they have not yet attained to full maturity—give complete assurance that such maturity will not fail to come. I refer to the young professor of composition at the Moscow Conservatory—Tchaikovsky. A beautiful string quartet of his has won its way in several German cities. Many other works by him merit equal recognition—his piano compositions, two symphonies, and an uncommonly interesting *Romeo and Juliet* Overture, which commends itself by its originality and its luxuriant melodic flow. Thanks to his many-sidedness, this composer will not run the danger of being neglected abroad as Glinka was.

Von Bülow was happy to accept the dedication in Rubinstein's stead and made arrangements to introduce the "Grand Concerto (Op. 23) in B-flat," as the program

had it, at the fifth of a series of concerts in Boston. The audience was informed that the above grand composition of Tschaikowsky, the most eminent Russian maestro of the present day, completed last April and dedicated by its author to Hans von Bülow, has NEVER BEEN PERFORMED, the composer himself never having enjoyed an audition of his masterpiece. To Boston is reserved the honor of its initial representation and the opportunity to impress the first verdict on a work of surpassing musical interest.

Von Bülow sent the composer a telegram announcing the triumphant reception of the concerto, and Tchaikovsky spent most of his available cash, of which just then he had very little, on a return message. Von Bülow consolidated his success by repeating the concerto at his matinee five days later and upon his return to Europe introduced it as speedily as possible in London and at other musical centers. The Boston concert was a strenuous one for von Bülow, who also played the *Moonlight Sonata* and Liszt's version with orchestra of Schubert's *Wanderer Fantasy*. (There were also overtures by Spohr and Beethoven, and Mendelssohn's Wedding March to finish up with.) And one does wonder what it all sounded like with B.J. Lang's orchestra with four first violins!

The music needs no explication. Listeners of sufficient antiquity will remember that the theme of the introduction flourished in the early '40s as a pop song; the title was "Tonight we love," and the meter was stretched on the rack from three beats in the measure to four. Tchaikovsky himself had borrowed two of the concerto's other melodies: the hopping theme that starts the Allegro is a song traditionally sung by blind beggars in Little Russia, while the scherzo-like interlude in the middle of the second movement is a song, "*Il faut s'amuser, danser et rire*," from the repertoire of Désirée Artôt, a superb Belgian soprano whom Tchaikovsky courted briefly in the winter of 1868-69.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Sergei Prokofiev (1891-1953)

Music from the ballet "Romeo and Juliet"

Stage premiere of the ballet: December 30, 1938, Brno, Czechoslovakia (the Russian premiere following only on January 11, 1940, Kirov Theatre, Leningrad). *First BSO performances (and first U.S. performances) of music from the ballet:* March 1938, Prokofiev cond. *First Tanglewood performance of music from the ballet:* August 7, 1948, Serge Koussevitzky cond. *Most recent Tanglewood performance of music from the ballet:* July 8, 2007, André Previn cond.

The plays of William Shakespeare—especially the tragedies—have long been popular in Russia. Among their admirers have been numerous composers. *Romeo and Juliet* inspired both Tchaikovsky (in his Fantasy-Overture) and Sergei Prokofiev (in his full-length ballet), while Soviet composer Dmitri Shostakovich turned repeatedly to *Hamlet* and *King Lear*, producing incidental music for several stage productions and scores for Grigori Kozintsev's classic film versions.

Prokofiev, too, found frequent inspiration in Shakespeare. In 1933-34 he produced incidental music for a production called "Egyptian Nights," a strange potpourri



based on *Antony and Cleopatra* staged by experimental director Alexander Tairov at his Moscow Chamber Theater. Later, in 1937-38, he wrote incidental music for a celebrated and controversial Leningrad production of *Hamlet*, whose theme of guilt and regicide resonated deeply with Soviet audiences living through Stalin's purges. The idea of creating a ballet out of *Romeo and Juliet* originally came from the Soviet stage director Sergei Radlov (1892-1958), an important figure in the Russian theatrical avant-garde both before and after the 1917 Revolution. Radlov was also very familiar with Prokofiev's music, since he had staged the first Russian production of Prokofiev's opera *Love for Three Oranges* in 1926 in Leningrad. Noted for his adventurous productions of contemporary opera, Radlov directed the Russian premiere of Berg's *Wozzeck* at the Mariinsky Theatre, where he served as artistic director from 1931 to 1934. He also staged several plays of Shakespeare at his own dramatic theater in the early 1930s, including *Romeo and Juliet* in 1934.

Originally, Radlov and Prokofiev were planning to stage *Romeo and Juliet* at the Mariinsky (later known as the Kirov Theatre). But in one of the many political storms that beset the theater during the Soviet era, Radlov lost his position there in the aftermath of the assassination of the Leningrad Communist Party boss Sergei Kirov in December 1934. Still continuing to work with Radlov as librettist, Prokofiev signed a new contract (also later broken) for the ballet with the Bolshoi Theatre in Moscow. At the time, Prokofiev was living a peripatetic and nomadic life, commuting between Paris (where his wife and two sons still lived) and Russia, with frequent trips to the United States. Only in early 1936 did he make the fatal decision to settle his family permanently in an apartment in Moscow.

Preparing for this final move back to his homeland, Prokofiev spent the spring, summer, and early fall of 1935 in the USSR. Despite the increasingly repressive political and ideological atmosphere to which he seems to have paid remarkably little attention, this was a period of apparently happy productivity, his chief project being *Romeo and Juliet*. In fact Prokofiev worked with incredible speed, as he did when genuinely inspired. Act II was completed on July 22, 1935, Act III on August 29, and the entire piano score by September 8, after less than five months of work. In October he began the orchestration, working at top speed, producing the equivalent of about twenty pages of full score each day. But the planned Bolshoi production failed to



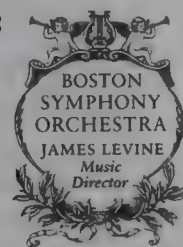
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take place, and no other theater came forth to take on the project.

Frustrated, Prokofiev created two orchestral suites from the ballet's music in late 1936. These were performed soon afterwards in Russia, representing one of the few instances in dance history when a ballet's music was heard in concert form before being staged. The stage premiere of the full-length ballet eventually took place not in Russia, but in Brno, Czechoslovakia, with choreography by Ivo Psota, who also danced the role of Romeo. The first Russian production at the Kirov Theatre in Leningrad was choreographed by Leonid Lavrovsky. Galina Ulanova scored one of her greatest successes in the role of Juliet. The story line of the Kirov version had been stitched together by four authors: Radlov, Prokofiev, Lavrovsky, and critic/playwright Adrian Piotrovsky. Not surprisingly, the repeated revision of the scenario produced what critic Arlene Croce has called a "dramaturgical nightmare."

The original scenario (later altered) changed the play's ending to a happy one. Radlov and Prokofiev had Romeo arrive later than in Shakespeare, finding Juliet alive. "The reasons that led us to such a barbarism were purely choreographic," Prokofiev explained later. "Living people can dance, but the dead cannot dance lying down." Another factor was certainly the Soviet doctrine of Socialist Realism, which urged composers to provide optimistic, uplifting endings to their operas and ballets. In the end, Prokofiev and his collaborators restored the original tragic ending, which turned out to be spectacularly effective both choreographically and musically.

Each of the two orchestral suites Prokofiev arranged in 1936 from the music for *Romeo and Juliet* has seven titled sections. Suite No. 1 (Opus 64-bis) focuses on rearranged genre episodes from Acts I and II and does not attempt to follow the dramatic action. Four of its sections are dance intermezzi and only two ("Madrigal" and "Romeo and Juliet") make use of the major dramatic leitmotifs. Suite No. 2 (Opus 64-ter), on the other hand, possesses a more logical narrative structure that follows the play's plot.

Romeo represents a giant step forward in Prokofiev's evolution as a ballet composer. It is a remarkable synthesis of the five "lines" of his musical personality, as he once described them: classical, modern, toccata (or motor), lyrical, and grotesque. His aggressive "Scythianism" found brilliant expression in the violent hostility between the Montagues and Capulets, and in the brutal darkness of the unenlightened medieval setting. His "classicism" found an outlet in the courtly dances required of an aristocratic setting, such as gavottes and minuets. Entirely appropriate for some of the character roles, such as the Nurse, was Prokofiev's famous satirical style, while his scherzo style suited volatile characters like Mercutio. And finally, Prokofiev's lyricism, an increasingly important part of his artistic personality since the late 1920s and now reinforced by the Soviet musical environment (which prized melody and accessibility above all else), was both necessary and particularly successful in conveying the innocent passion between the lovers that lies at the center of the drama. *Romeo* is Prokofiev's first completely successful lyrical stage work, and his first convincing portrayal of non-ironic romantic love.

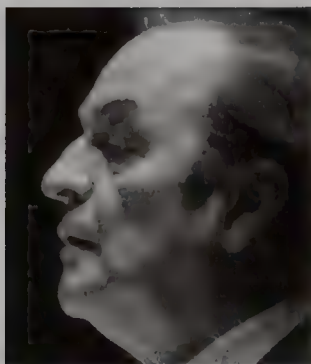
HARLOW ROBINSON

Harlow Robinson, Matthews Distinguished Professor of History at Northeastern University, and the author of *Sergei Prokofiev: A Biography*, writes and lectures frequently for the Boston Symphony Orchestra.



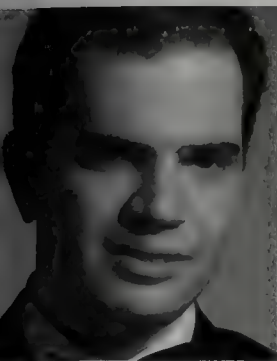
Guest Artists

Charles Dutoit



Chief conductor of the Philadelphia Orchestra as well as artistic director and principal conductor of the Royal Philharmonic Orchestra, Charles Dutoit regularly collaborates with the world's leading orchestras. Since his debut with the Philadelphia Orchestra in 1980, Mr. Dutoit has been invited each season to conduct all the major orchestras of the United States, including those of Boston, New York, Philadelphia, Los Angeles, Chicago, San Francisco, Pittsburgh, and Cleveland. He has also performed regularly with all the great orchestras of Europe, including the Berlin Philharmonic and Amsterdam's Concertgebouw Orchestra, and all of the London orchestras, as well as the major orchestras of Japan, South America, and Australia. He has recorded extensively for Decca, Deutsche Grammophon, EMI, Philips, CBS, Erato, and other labels, with American, European, and Japanese orchestras; his more than 170 recordings, half of them with the Montreal Symphony, have garnered more than forty international awards and distinctions. For twenty-five years, from 1977 to 2002, Mr. Dutoit was artistic director of the Montreal Symphony. Since 1990 Mr. Dutoit has been artistic director and principal conductor of the Philadelphia Orchestra's summer festival at the Saratoga Performing Arts Center in upstate New York; he has also led that orchestra in a series of distinctive recordings. From 1991 to 2001, he was music director of the Orchestre National de France, with which he made critically praised recordings and toured extensively on five continents. In 1998 he was appointed music director of the NHK Symphony in Tokyo, with which he has toured Europe, the United States, China, and Southeast Asia; he is now music director emeritus of that orchestra. While still in his early twenties, Mr. Dutoit was invited by Herbert von Karajan to lead the Vienna State Opera. He has since conducted regularly at Covent Garden, the Metropolitan Opera, and Deutsche Oper Berlin. He led a highly acclaimed production of Berlioz's *Les Troyens* at the Los Angeles Music Center Opera and in 2003 began a series of Wagner operas at the Teatro Colón in Buenos Aires. Mr. Dutoit is artistic director of the Canton International Summer Music Academy, which he founded in 2005. In 2009 he became music director of the Verbier Festival Orchestra in his native Switzerland. He participated in a series of documentary films entitled "Cities of Music" produced by NHK Television of Tokyo, featuring ten musical capitals of the world. Mr. Dutoit is an Honorary Citizen of the City of Philadelphia, a Grand Officier de l'Ordre National du Québec, a Commandeur de l'Ordre des Arts et des Lettres of France, and an Honorary Officer of the Order of Canada, the country's highest award of merit. Mr. Dutoit was born in Lausanne, Switzerland, and studied in Geneva, Siena, Venice, and Tanglewood, where he worked with Charles Munch. Mr. Dutoit has traveled to 170 countries, and he maintains residences in Switzerland, Paris, Montreal, Buenos Aires, and Tokyo. He made his Boston Symphony debut in February 1981 at Symphony Hall and his Tanglewood debut in August 1982. He has since appeared frequently with the BSO at both venues, most recently for two BSO programs at Tanglewood in July 2005 and for subscription concerts at Symphony Hall in February 2008 and March 2009.

Kirill Gerstein



Russian pianist Kirill Gerstein, who makes his Boston Symphony Orchestra debut tonight, has quickly proven to be one of today's most intriguing young musicians. His masterful technique and musical curiosity have led him to explorations of classical music and jazz, advanced degrees by the age of twenty, a professorship in piano by the age of twenty-seven, and a full performance schedule at the world's major music centers and festivals. Highlights of Mr. Gerstein's 2009-10 North American season included debuts with the Chicago Symphony Orchestra under Charles Dutoit, and with the Atlanta Symphony, St. Paul Chamber Orchestra and the Rochester Philharmonic; re-engagements with the Detroit, Houston, and Oregon symphonies; and a tour with cellist Steven Isserlis that included performances at the Kennedy Center and in San Francisco. Internationally he appeared with the NHK Symphony Orchestra under Dutoit in Tokyo, toured Switzerland with the State Symphony of Russia, and performed with the NDR Orchestra Hannover in Austria and Italy. His summer 2009 schedule included appearances at the Verbier, Aix-en-Provence, Delft, and Lucerne festivals; a second performance with the Philadelphia Orchestra at the Saratoga Festival; and a return to Caracas with Gustavo Dudamel and the Simon Bolívar Youth Orchestra. Mr. Gerstein's most recent engagements in North America include performances with the Los Angeles Philharmonic, National Arts Centre Orchestra in Ottawa, and the San Francisco, Baltimore, Dallas, Indianapolis, Vancouver, Oregon, and Utah symphonies; the Philadelphia Orchestra at Mann Music Center; the Cleveland Orchestra at Blossom and Chicago's Grant Park Festival; and recitals in Boston, New York, Cincinnati, Detroit, Vancouver, Kansas City, Portland, OR, and Washington's Kennedy Center. Kirill Gerstein has worked with such prominent European orchestras as the Munich, Rotterdam, and Royal philharmonics, the City of Birmingham Symphony Orchestra, Staatskapelle Dresden, Zurich Tonhalle, the Finnish and Swedish Radio Orchestras, WDR Symphony Orchestra Cologne, and the Deutsches Symphonie Orchester Berlin. He has also appeared in recital in Paris, Prague, Hamburg, London's Wigmore and Queen Elizabeth halls, and the Liszt Academy in Budapest. He made his Salzburg Festival debut playing solo and two-piano works with András Schiff in 2008. Born in 1979 in Voronezh, Russia, Mr. Gerstein attended one of the country's special music schools for gifted children and taught himself to play jazz by listening to his parents' extensive record collection. He came to the U.S. at 14 to continue his studies in jazz piano as the youngest student ever to attend Boston's Berklee College of Music. He also continued working on the classical piano repertoire. Following his second summer at the Boston University Tanglewood Institute, he decided to focus mainly on classical music and moved to New York City to attend the Manhattan School of Music, where he studied with Solomon Mikowsky and earned his bachelor's and master's degrees in music. He continued his studies with Dmitri Bashkirov in Madrid and Ferenc Rados in Budapest. Kirill Gerstein was awarded first prize at the 2001 Arthur Rubinstein Piano Competition in Tel Aviv, received a 2002 Gilmore Young Artist Award, and was chosen as Carnegie Hall's "Rising Star" for the 2005-06 season. He became an American citizen in 2003 and is currently professor of piano at the Musikhochschule in Stuttgart.

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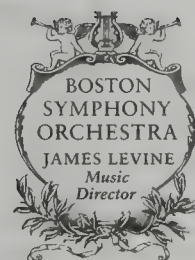
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Saturday, July 31, 8:30pm

THE LINDE FAMILY CONCERT IN HONOR OF EDWARD H. LINDE

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BERG **Three Pieces for Orchestra, Opus 6**
Präludium [Prelude]
Reigen [Round Dance]
Marsch [March]

STRAUSS **Four Last Songs**
Frühling [Spring]
September
Beim Schlafengehen [Upon Going to Sleep]
Im Abendrot [At Sunset]
HEI-KYUNG HONG, soprano

Texts and translations begin on page 00.

{ I n t e r m i s s i o n }

MAHLER **Symphony No. 4 in G**
Recht gemächlich [Pretty easygoing]
In gemächlicher Bewegung. Ohne Hast.
[At an easygoing pace. Without haste.]
Ruhevoll (Poco adagio)
[Serene (Somewhat slow)]
Sehr behaglich [Very cozy]
HEI-KYUNG HONG

Text and translation begins on page 22.



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A TRIBUTE TO FORMER BSO CHAIRMAN EDWARD H. LINDE

June 22, 1941–January 10, 2010

This past January, the Boston Symphony Orchestra noted with great sorrow the passing of BSO Chairman Edward H. Linde, for whom today's concert is named. Ed joined the BSO's Board of Overseers in 1996, was elected a Trustee in 1999, and was elected Chairman of the Board of Trustees in 2005. Throughout his tenure as



Chairman, he was a passionate and tireless ambassador for the BSO. It was in 1985, when Ed and his wife Joyce—his wife and soul mate of 47 years—bought their home in Richmond, MA, that the Lindes fell in love with the BSO and began playing an active role by generously giving their time and resources. They were seen on the Tanglewood campus daily, attending concerts, meetings, and master classes; they began their philanthropic involvement by sponsoring a student at the Tanglewood Music Center, later endowing a full TMC Fellowship in perpetuity and a chair in the BSO's percussion section, and going on to become Great Benefactors. They hosted multiple events in Boston and New York, accompanied the BSO to Carnegie Hall, and in 2005 served as co-chairs of Opening Night at Tanglewood. Ed enjoyed relationships with all of the BSO's conductors. Besides supporting many areas of the organization, the Lindes were lead donors to the Artistic Initiative Fund, which fostered the advancement of James Levine's vision of the BSO.

Managing Director Mark Volpe shared his reflections about Ed, "Ed was an extraordinary citizen whose philanthropic generosity to the arts, sciences, and education has been felt far and wide, but nowhere more so than here in Boston and at the Boston Symphony. His leadership as Chairman of the BSO was filled with the profound insight that made him one of this country's most respected and successful business leaders. Ed brought kindness, wisdom, intelligence, and integrity to all of his activities and relationships. This has been a deeply sad time for all of us at the BSO. We greatly miss him and his exemplary passion for life."

"Ed Linde was an exceptional leader of remarkable intellect and great humanity who brought deep insight into the business workings of the BSO while also allowing the musicians the freedom needed to create programs and performances of the highest standards," commented Maestro James Levine. "We will all remember him for the tremendous wisdom and dedication he brought to the BSO in times of growth and challenge. Our good fortune in knowing him is only matched by the sadness we feel at his passing."

"Ed was the model citizen/leader/philanthropist," commented Boston Pops Conductor Keith Lockhart. "He cared passionately for the BSO in all its manifestations. All of us at the Pops will miss his inspired leadership and his quiet and reassuring presence." As Pops Laureate Conductor John Williams observed, "Ed Linde was a great example to all those who strive to reach their highest aspirations. Besides his far-reaching responsibilities as Chairman of the BSO, his passion and commitment to the orchestra and his special love for Tanglewood were inspiring. His passing represents a tremendous loss for all who knew him."

In appreciation of Ed's leadership and friendship, Trustees Alan Bressler and Edward Rudman endowed the Tanglewood Music Center Directorship in Ed's honor. "Ed took on the chairmanship of the BSO at a time in his life that was filled with heavy challenges," said Mr. Bressler. "When asked why he would commit himself to such a time-consuming position, given those other challenges and commitments, his

response was typical Ed Linde. He said 'I love the institution, and I feel that I can make a positive impact on the orchestra's current and future prospects. Besides, I think it will be a lot of fun. The BSO was fortunate to have such a person as its Chairman. He will be missed.' As Mr. Rudman noted, "Ed combined brilliance and understatement in a way that was unique. His lack of ego always amazed me. He would do the right thing because it was the right thing, not because it was expected."

In addition to his work as Chairman of the BSO, Ed Linde was Chief Executive Officer of Boston Properties, one of the largest real estate investment trusts in the country, which he founded in 1970 with Mortimer B. Zuckerman. Ed came to Boston in 1958 as an undergraduate at MIT, where he earned a bachelor's degree in civil engineering in 1962, followed by a degree from the Harvard Business School with distinction as a Baker Scholar in 1964. He met his future wife, Joyce, when he was a sophomore, fifty years ago, and except for a brief one-year stop in New York City, where he had been raised, he was a bedrock leader in the Boston community. In 1965 he joined Boston's Cabot, Cabot, and Forbes, where he started as a project manager and quickly became a partner responsible for the firm's national development activities, leaving that firm to found Boston Properties in 1970.

A born leader, Ed brought his intellect, wisdom, and kindness to a variety of philanthropic areas. His belief in the support of education ran the spectrum from MIT, where the Linde Foundation, started by Ed, his wife, and their children, recently made a major gift to aid undergraduate financial aid, to the Roxbury Charter School, which the Linde Foundation ardently supports. He was a member of the MIT Corporation from 1990 to 1995, most recently serving on the MIT President's Advisory Council on Regional Engagement and many other efforts on behalf of the Institute. Boston's Museum of Fine Arts, and the Boston Youth Symphony Orchestras' Intensive Community Program, which provides string instrument instruction to students of underrepresented communities, have also benefited enormously from Linde Family support.

Early on in his days in Boston, Ed became involved with Beth Israel Hospital, serving as its Chairman of the Board from 1989 to 1991; he was a Trustee for Life of Beth Israel Deaconess Medical Center, formed when Beth Israel Hospital merged with the Deaconess Hospital. Ed was diagnosed with multiple myeloma seven years ago; his mantra was to take things one day at a time and live for the moment. His experience led to an interest in "personalized medicine" and was the impetus behind the creation of the Linde Family Program in Cancer Chemical Biology at Dana-Farber, and the Linde Family Professorship in Medicine at Harvard Medical School and Dana-Farber.

A tremendous role model to everyone he touched, Ed leaves his wife Joyce, his two children Doug Linde and Karen Linde Packman, their spouses Carol and Jeff, and five grandchildren, Kate, Maddie, Sam, Julia, and Hannah.

NOTES ON THE PROGRAM



Alban Berg (1885-1935)

Three Pieces for Orchestra, Opus 6

First performance ("Präludium" and "Reigen" only): June 5, 1923, Berlin, at a concert for the Austrian Music Week, Anton Webern cond., "Marsch" (the third movement) being omitted because of limited rehearsal time. *First complete performance*: April 14, 1930, Oldenburg, Johannes Schüller cond., by which time Berg had touched up many small details in the score. *First BSO performance*: February 7, 1969, Pierre Boulez cond. *This is the first Tanglewood performance by the BSO of Berg's Three Pieces for Orchestra, Opus 6.*

Gustav Mahler (represented on this program by his Symphony No. 4) and Richard Strauss (whose Four Last Songs conclude the program's first half) were congenial colleagues at the center of Austro-German musical life; Alban Berg, from the younger generation, traveled in the same orbit and learned much about orchestration from both. Berg's fantastical, magnificently orchestrated Three Pieces for Orchestra were heavily influenced by Mahler as well as by Berg's teacher Schoenberg. In fact, Berg intended these pieces as a fortieth-birthday gift to Schoenberg.



When James Levine conducted Berg's Opus 6 at Symphony Hall with the BSO this past February, he observed that they

come from a time (1914-15) when a number of composers were looking to formulate orchestral music along lines different from what had for so long been the norm, i.e., symphonies, and then tone poems; the answer was to create a set or series of pieces with individual, contrasting characters. Other examples are Schoenberg's Five Pieces for Orchestra, Opus 16, and Webern's Six Pieces, *his* Opus 6.

Berg was one of very few geniuses who could do whatever he wanted. Given his relatively short life (both he and Mahler died at fifty), and the fact that he worked so painstakingly, he didn't leave us a great quantity of works; but everything came out a masterpiece: songs with piano and with orchestra; chamber music; the Piano Sonata; the Violin Concerto; the Chamber Concerto for Piano, Violin, and Thirteen Winds; the Three Pieces, Opus 6; and of course the two great operas, *Wozzeck* and *Lulu*, the latter left unfinished at his death, Berg having interrupted work on *Lulu* to write the Violin Concerto.

Opus 6 is the only one of Berg's works to be conceived and written for large orchestra on its own. It's extraordinary music in content and structure, and provides a way to immerse oneself in Berg's orchestral language outside the opera house. It was Mahler, by the way, who was Berg's favorite living composer, and who influenced Berg more than any composer other than Arnold Schoenberg, Berg's teacher. Though they were born a quarter-century apart—Mahler in 1860, Berg in 1885—their music speaks a remarkably similar language. (With Mahler and Strauss, Berg was also the other great composer of orchestral song, but that's a discussion for another time.)

The first (and shortest) of the Three Pieces is a relatively brief *Präludium* ("Prelude"), but one with a wonderful shape and evocative, inviting atmosphere. Then comes *Reigen*—literally "Round Dance"—which develops circular dance patterns in direct juxtaposition to, and contrasting strongly with, the duple time of the third movement, *Marsch* ("March"), which grows increasingly militaristic and aggressive. In reflecting the inexorability of social and military

interactions, *Reigen* and *Marsch* are rather like character studies for Berg's opera *Wozzeck*, which he was just starting to concentrate on at that time (the Three Pieces are his Opus 6, *Wozzeck* Opus 7). The end of the *Marsch* is abrupt and cataclysmic; at the very end, Berg even uses a hammerstroke, reminiscent of the hammerstrokes in the finale of Mahler's Sixth Symphony (but where they are used for a very different purpose).

When the Boston Symphony Orchestra first played Berg's Opus 6 in February 1969, the program book included comments on the piece by Pierre Boulez, who conducted on that occasion, and who had written these comments for a 1968 performance he had recently led in London. The following is excerpted from Boulez's comments:

The Three Orchestra Pieces by Alban Berg exactly mark the end of the period preparatory to *Wozzeck*. One could even say that they are a curtain-raiser to the opera. (The third piece even contains a theme which is to be repeated in its entirety in the music describing Wozzeck's anguish.)

The pieces increase in order of importance, an unusual state of affairs with Berg, who normally adored formal symmetries. The first is the shortest and most episodic. The second, already more elaborate, is also more developed. As to the third, it far surpasses the two others in importance and in length. We find in this work a sort of flamboyant polyphony, extremely dense, sometimes overloaded, which makes performance particularly delicate. One cannot, in fact, be content with a perpetually muddy effect which ends by cancelling itself out fairly quickly. Therefore it is necessary to clarify the musical occurrences in order of importance, and to give them a plausible hierarchy....

What is always extremely striking in Berg—and from his first works, like these pieces for orchestra—is the meticulous thematic detail to which he devotes himself. The themes in themselves contain nothing really complex, but they are always endowed with a very specific character. Certain themes pass from one piece to the other to create a kind of unity which is much more “Romantic” than organic.

Berg's art in fact closely resembles that of the Romantics. In this he links up very directly with Mahler. Perhaps a fundamentally identical aesthetic conception led both to the same conclusions. It could be believed, indeed, that a sort of emotional surcharge inevitably led them to consider purely musical form insufficient, and that they tended to enrich it by this “divagations” which make music a more powerful and more general means of expression—the eternal temptation to go beyond music.

Walter H. Scott



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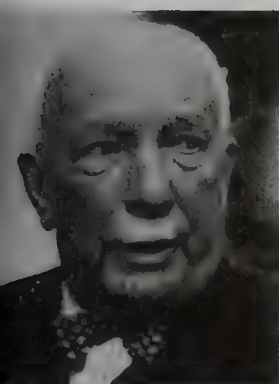


Richard Strauss (1864-1949)

Four Last Songs

First performance: May 22, 1950, Philharmonia Orchestra, London, Wilhelm Furtwängler cond., Kirsten Flagstad, soprano. *First Tanglewood performance:* August 24, 1979, New York Philharmonic, Zubin Mehta cond., Montserrat Caballé, soprano. *First BSO performance:* July 8, 1983, Tanglewood, Seiji Ozawa cond., Leontyne Price, soprano. *Most recent Tanglewood performance:* August 10, 2003, Christof Perick cond., Renée Fleming, soprano.

In 1947, when Strauss made the first sketches for *Im Abendrot*, he went to London, where Sir Thomas Beecham had organized a festival of his music. At a press conference a young reporter asked the eighty-three-year-old composer about his plans for the future. "Oh," said Strauss, never one to waste words, "to die." Not quite two years later he realized that plan, remarking to his daughter-in-law that death was just the way he had composed it at twenty-five in his tone poem *Death and Transfiguration*. But first there was work to be done—the composition of a Duet-Concertino for clarinet, bassoon, and orchestra, and the writing of five songs.*



The world in which he had grown up and in whose artistic life he had played such a prominent part had collapsed about him. He was in poor health, tired, discouraged, but when he read *Im Abendrot* (*At Evening Glow*) by the Romantic poet von Eichendorff, he was deeply moved. Its description of an old couple who have, hand in hand, traversed sorrow and joy, and who are now looking at what is perhaps death, perfectly fit the Strausses' own situation in the fifty-fourth year of their marriage. To his Eichendorff song, which alludes softly to *Death and Transfiguration* in its last bars, he added three songs to verses by Hermann Hesse—no less inspired than *Im Abendrot*, particularly *Beim Schlafengehen* (*Upon Going to Sleep*), in which a poem of three stanzas becomes a song with four, the third, wordless one being sung by a solo violin. Pauline Strauss had been a renowned soprano in her youth, and the sound of the soprano voice was the one sound Richard loved even more than that of the French horn. Like Franz Strauss, the horn player, Pauline, the soprano, was difficult, but her husband loved her steadfastly and he said so in many of his compositions. All the lovely soprano lines he wrote are one unending love song to her, and *Im Abendrot*—but indeed the whole set of four songs—is the last of these love letters.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

*Five? Yes: Strauss kept and orchestrated four songs, the ones now known as the Four Last (not his title of course), but sent a fifth, with piano accompaniment only, to Maria Jeritza, the Czech soprano who had sung so gloriously in many of his operas. Jeritza, who, concealed behind her married name, is also the dedicatee of *September*, kept that fifth song, *Malven* (*Mallows*), to herself, and it came to light only after her death in 1982.

RICHARD STRAUSS Four Last Songs

FRÜHLING

In dämmrigen Grüften
Träumte ich lang
Von deinem Bäumen und blauen Lüften,
Von deinem Duft und Vogelsang.

Nun liegst du erschlossen
In Gleis und Zier,
Von Licht übergossen
Wie ein Wunder vor mir.

Du kennst mich wieder,
Du lockst mich zart,
Es zittert durch all meine Glieder
Deine selige Gegenwart!

—Hermann Hesse

SEPTEMBER

Der Garten trauert,
Kühl sinkt in die Blumen der Regen.

Der Sommer schauert
Still seinem Ende entgegen.

Golden tropft Blatt um Blatt
Nieder vom hohen Akazienbaum.
Sommer lächelt erstaunt und matt
In den sterbenden Gartentraum.

Lange noch bei den Rosen
Bleibt er stehn, sehnt sich nach Ruh.
Langsam tut er die
Müdgeword'nen Augen zu.

—Hermann Hesse

BEIM SCHLAFENGEHEN

Nun der Tag mich müd gemacht,
Soll mein sehnliches Verlangen
Freundlich die gestirnte Nacht
Wie ein müdes Kind empfangen.

Hände, lasst von allem Tun,
Stirn vergiss du alles Denken,
Alle meine Sinne nun
Wollen sich in Schlummer senken.

SPRING

In dusk-dim vaults
I've long dreamed
of your trees and blue skies,
of your fragrance and bird-song.

Now you are revealed,
glittering, adorned,
bathed in light
like a miracle before me.

You know me once again,
you beckon to me tenderly,
your blessed presence
sets all my limbs trembling!

SEPTEMBER

The garden mourns,
the cooling rain falls upon
the flowers.

The summer shudders,
silently facing his end.

Leaf after golden leaf drops down
from the high acacia tree.
Summer, surprised and weak,
smiles at the fading garden-
dream.

Yet he lingers still,
among the roses, yearning for rest.
Slowly he closes
his wearied eyes.

UPON GOING TO SLEEP

Now the day has made me weary:
let the starry night gather up
my ardent longings, lovingly,
as it would a tired child.

Hands, leave off all your toil,
mind, put aside all your thoughts:
all my senses long
to settle, now, into slumber.

Und die Seele unbewacht,
Will in freien Flügen schweben,
Um im Zauberkreis der Nacht
Tief und tausendfach zu leben.

—*Hermann Hesse*

IM ABENDROT

Wir sind durch Not und Freude
Gegangen Hand in Hand:
Vom Wandern ruhen wir
Nun überm stillen Land.

Rings sich die Täler neigen,
Es dunkelt schon die Luft,
Zwei Lerchen nur noch steigen
Nachträumend in den Duft.

Tritt her und lass sie schwirren,
Bald ist es Schlafenszeit,
Dass wir uns nicht verirren
In dieser Einsamkeit.

O weiter, stiller Friede!
So tief im Abendrot.
Wie sind wir wandermüde—
Ist dies etwa der Tod?

—*Josef von Eichendorff*

And the soul, unencumbered,
wants to soar in free flight
into night's magic realm,
to live deeply, a thousandfold.

AT SUNSET

Through pain and joy
we've traveled hand in hand;
let's rest from wandering, now,
above the quiet land.

Around us the valleys are waning,
already the sky is darkening,
yet, still, two larks, dream-seeking,
soar upward into the air.

Step close and let them fly,
it's nearly time for sleep:
lest we lose our way
in this solitude.

O spacious, silent peace,
so deep in evening's glow!
How travel-weary we are—
Could this perhaps be death?

—*trans. Marc Mandel*

German texts set to music by Richard Strauss copyright Boosey & Hawkes, Inc.,
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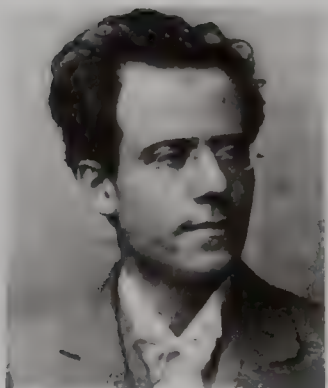


Gustav Mahler (1860-1911)

Symphony No. 4 in G

First performance: November 25, 1901, Kaim Orchestra of Munich, Gustav Mahler cond., Margarete Michalek, soprano. *First BSO performance:* January 30, 1942, Richard Burgin cond., Cleora Wood, soprano. *First Tanglewood performance:* July 3, 1966, Erich Leinsdorf cond., Anne Elgar, soprano. *Most recent Tanglewood performance:* July 6, 1996, André Previn cond., Frederica von Stade, mezzo-soprano.

Many a love affair with Mahler has begun with the sunlit Fourth Symphony. Mahler himself thought of it as a work whose transparency, relative brevity, and non-aggressive stance might win him new friends. In the event, it enraged most of its first hearers. Munich hated it, and so did most of the German cities—Stuttgart being, for



some reason, the exception—where Felix Weingartner took it on tour with the Kaim Orchestra immediately after the premiere. In a letter of September 1903, Mahler refers to it as “this persecuted stepchild.” It at last made the impression he had hoped for at a concert he conducted in October 1904 with the Concertgebouw Orchestra in Amsterdam (the program: Mahler Fourth—intermission—Mahler Fourth).

The very qualities Mahler had banked on were the ones that annoyed. The bells, real and imitated (in flutes), with which the music begins! And that chawbacon tune in the violins! What in heaven’s name was the composer of the *Resurrection* Symphony up to with this newfound naiveté? Most of the answers proposed at the time were politicized, anti-Semitic, ugly. Today we perceive more clearly that what he was up to was writing a Mahler symphony, uncharacteristic only in its all but exclusive involvement with the sunny end of the expressive range.

“Turning cliché into event” is how Theodor W. Adorno characterized Mahler’s practice. Ideas lead to many different conclusions and can be ordered in so many ways: Mahler’s master here is the Haydn of the London symphonies and string quartets of the 1790s. The scoring, too, rests on Mahler’s ability to apply an original and altogether personal fantasy to resources not in themselves extraordinary. Trombones and tuba are absent; only the percussion is on the lavish side. Mahler plays with this orchestra as though with a kaleidoscope. He can write a brilliantly sonorous tutti, but he hardly ever does. What he likes better is to have the thread of discourse passed rapidly, wittily from instrument to instrument, section to section. He thinks polyphonically, but he enjoys the combining of textures and colors as much as the combining of themes. He values transparency, and his revisions, over ten years, of the Fourth Symphony are always and consistently in the direction of achieving a more aerated sound.

He could think of the most wonderful titles for the movements of this symphony, he wrote to a friend, but he refused “to betray them to the rabble of critics and listeners” who would then subject them to “their banal misunderstandings.” We do, however, have his name for the scherzo: “*Freund Hein spielt auf*” (“Death Strikes Up”).* Alma Mahler amplified that hint by writing that here “the composer was under the spell of the self-portrait by Arnold Böcklin, in which Death fiddles into the painter’s ear while the latter sits entranced.” Death’s fiddle is tuned a whole tone high to make it harsher (the player is also instructed to make it sound like a country instru-

* *Freund Hein*—literally this could be rendered as “Friend Hal”—is a fairy-tale bogey whose name is most often a euphemism for Death.

ment and to enter “very aggressively”). Twice Mahler tempers these grotesqueries with a gentle Trio: Willem Mengelberg, the Amsterdam conductor, took detailed notes at Mahler’s 1904 rehearsals, and at this point he put into his score that “here, he leads us into a lovely landscape.” (Later, at the magical turn into D major, with the great harp chord and the violin glissandi crossing in opposite directions, Mengelberg wrote “*noch schöner*” [“still more beautiful”].)

The Adagio, which Mahler thought his finest slow movement, is a set of softly and gradually unfolding variations. It is rich in seductive melody, but the constant feature to which Mahler always returns is the tolling of the basses, piano under the pianissimo of the violas and cellos. The variations, twice interrupted by a leanly scored lament in the minor mode, become shorter, more diverse in character, more given to abrupt changes of outlook. They are also pulled more and more in the direction of E major, a key that dramatically asserts itself at the end of the movement in a blaze of sounds. Working miracles in harmony, pacing, and orchestral fabric, Mahler, pronouncing a benediction, brings us back to serene quiet on the very threshold of the original G major, but when the finale almost imperceptibly emerges, it is in E. Our entry into this region has been prepared, but it is well that the music sounds new, for Mahler means us to understand that now we are in heaven.

On February 6, 1892, Mahler had finished a song he called “*Das himmlische Leben*” (“*Life in Heaven*”), one of five Humoresques on texts from *Des Knaben Wunderhorn* (*The Boy’s Magic Horn*). *Des Knaben Wunderhorn* is a collection of German folk poetry, compiled in nationalistic and Romantic fervor just after 1800 by two poets in their twenties, Clemens Brentano and Achim von Arnim. That, at least, is what it purports to be: in fact, the two poets indulged themselves freely in paraphrases, additions, and deletions, fixing things so as to give them a more antique and authentic ring, even contributing poems all their own. However that may be, their collection, whose three volumes came out between 1805 and 1808, made a considerable impact, being widely read, discussed, criticized, and imitated.

A number of composers went to the *Wunderhorn* for texts,* none more often or more fruitfully than Mahler, who began to write *Wunderhorn* songs immediately after

*The Brahms Lullaby must be the most famous of all *Wunderhorn* songs.



completing the First Symphony in 1888 (he had already borrowed a *Wunderhorn* poem as the foundation of the first of his Traveling Wayfarer songs of 1884-85). The *Wunderhorn* then touches the Second, Third, and Fourth symphonies. The scherzo of No. 2 was composed together and shares material with a setting of the poem about Saint Anthony of Padua's sermon to the fishes, and the next movement is the song "Urlicht" ("Primal Light"). The Third Symphony's fifth movement is another *Wunderhorn* song, "Es sungen drei Engel" ("Three Angels Sang"), and until about a year before completing that symphony, Mahler meant to end it with "Das himmlische Leben," the song we now know as the finale of the Fourth. That explains why the Third appears to "quote" the Fourth, twice in the minuet, and again in the "Drei Engel" song: those moments prepare for an event that was not, after all, allowed to occur (or that did not occur until five years and one symphony later).

For that matter, Mahler had to plan parts of the Fourth Symphony from the end back, so that the song would appear to be the outcome and conclusion of what was in fact composed eight years after the song. From a late letter of Mahler's to the Leipzig conductor Georg Göhler, we know how important it was to him that listeners clearly understand how the first three movements all point toward and are resolved in the finale. The music, though gloriously inventive in detail, is of utmost cleanness and simplicity. The solemn and archaic chords first heard at "Sankt Peter in Himmel sieht zu" ("Saint Peter in heaven looks on") have a double meaning for Mahler; here they are associated with details about the domestic arrangements in this mystical, sweetly scurrile picture of heaven, but in the Third Symphony they belong with the bitter self-castigation at having transgressed the Ten Commandments and with the plea to God for forgiveness. Whether you are listening to the Fourth and remembering the Third, or the other way around, the reference is touching. It reminds us, as well, how much all of Mahler's work is one work. Just as the symphony began with bells, so it ends with them—this time those wonderful, deep single harp-tones of which Mahler was the discoverer.

The poem is a Bavarian folk song called "Der Himmel hängt voll Geigen" ("Heaven is Hung With Violins"). Mahler drops the four lines in brackets and makes a few small alterations (we print his version).

MICHAEL STEINBERG

GUSTAV MAHLER Symphony No. 4 (Finale)

DAS HIMMLISCHE LEBEN

Wir geniessen die himmlischen Freuden,
D'rum thun wir das Irdische meiden.
Kein weltlich' Getümmel
Hört man nicht im Himmel!
Lebt Alles in sanfterster Ruh'!
Wir führen ein englisches Leben!
Sind dennoch ganz lustig daneben!
Wir tanzen und springen,
Wir hüpfen und singen!
Sankt Peter im Himmel sieht zu!

LIFE IN HEAVEN

We enjoy heavenly pleasures
And therefore avoid earthly ones.
No worldly tumult
Is to be heard in heaven.
All live in gentlest peace.
We lead angelic lives,
Yet have a merry time of it besides.
We dance and we spring,
We skip and we sing.
Saint Peter in heaven looks on.

Johannes das Lämmlein auslasset,
Der Metzger Herodes drauf passet!

Wir führen ein geduldig's,
Unschuldig's, geduldig's,
Ein liebliches Lämmlein zu Tod!
Sankt Lucas den Ochsen thät schlachten
Ohn' enig's Bedenken und Achten,
Der Wein kost kein Heller
Im himmlischen Keller,
Die Englein, die backen das Brot.

Gut' Kräuter von allerhand Arten,
Die wachsen im himmlischen Garten!
Gut' Spargel, Fisolen
Und was wir nur wollen!
Ganze Schüsseln voll sind uns bereit!
Gut' Äpfel, gut' Birn' und gut' Trauben!

Die Gärtner, die Alles erlauben!
Willst Rehbock, willst Hasen,
Auf offener Strassen sie laufen
herbei.
Sollt ein Fasttag etwa kommen
Alle Fische gleich mit Freuden
angeschwommen!
Dort läuft schon Sankt Peter
Mit Netz und mit Köder
Zum himmlischen Weiher hinein.
Sankt Martha die Köchin muss sein.

Kein Musik ist ja nicht auf Erden,
Die uns'rer verglichen kann werden.
Elftausend Jungfrauen
Zu tanzen sich trauen
Sankt Ursula selbst dazu lacht!
Cäcilia mit ihren Verwandten
Sind treffliche Hofmusikanten!
Die englischen Stimmen
Ermuntern die Sinnen!
Dass Alles für Freuden erwacht.

—From "Des Knaben Wunderhorn"

John lets the little lamb out,
And Herod the Butcher lies in wait
for it.

We lead a patient,
Innocent, patient,
Dear little lamb to its death.
Saint Luke slaughters the ox
Without any thought or concern.
Wine doesn't cost a penny
In the heavenly cellars.
The angels bake the bread.

Good greens of every sort
Grow in the heavenly vegetable patch.
Good asparagus, string beans,
And whatever we want!
Whole dishfuls are set for us!
Good apples, good pears, and good
grapes,
And gardeners who allow everything!
If you want venison or hare,
You'll find them running on the
public streets.
Should a fast-day come along,
All the fishes at once come swimming
with joy.
There goes Saint Peter running
With his net and his bait
To the heavenly pond.
Saint Martha shall be the cook.

There is just no music on earth
That can compare to ours.
Even the eleven thousand virgins
Venture to dance,
And Saint Ursula herself has to laugh.
Cecilia and all her relations
Make excellent court musicians.
The angelic voices
Gladden our senses,
So that all for very joy awake.

—trans. Michael Steinberg



Guest Artists

Juanjo Mena

Spanish conductor Juanjo Mena makes his Boston Symphony Orchestra debut with this concert, having graciously agreed to substitute for James Levine at short notice.



Recently appointed chief conductor of the BBC Philharmonic Orchestra, a post he will assume in 2011, he is currently principal guest conductor of the Bergen Philharmonic Orchestra, chief guest conductor at the Teatro Carlo Felice in Genoa, and has also appeared with most of the principal symphony and chamber orchestras of his native country. Since his North American debut with the Baltimore Symphony Orchestra in 2004, he has been a frequent guest with that orchestra. Internationally, Juanjo Mena has appeared with the BBC Philharmonic, Bucharest Philharmonic, Orchestra Filarmonica della Scala, Orchestre National de France, Orchestre de la Suisse Romande, Orquesta Filarmonica de Santiago, Orquesta Sinfónica de São Paulo, Oslo Philharmonic, RAI/Torino,

RSO/Berlin, RTVE/Madrid, and the Tokyo Metropolitan Orchestra, among others. Future engagements include the Danish Radio Symphony, Dresden Philharmonic, Netherlands Radio Philharmonic, New Zealand Symphony, Orchestre National de Lyon, Prague Symphony, and the Real Filharmonía de Galicia. Festival appearances include Grant Park in Chicago, La Folle Journée in Nantes, White Nights in St. Petersburg, and numerous festivals with the Bilbao Symphony. Also active in opera, Mr. Mena has led productions of *Billy Budd*, *Eugene Onegin*, *Le nozze di Figaro*, *Der fliegende Holländer*, *Salome*, *Elektra*, *Ariadne auf Naxos*, *Bluebeard's Castle*, and *Erwartung*. He will conduct *Tristan und Isolde* in Bilbao in autumn 2011. With the Bilbao Symphony Orchestra, Mr. Mena has recorded a collection of Basque symphonic music for Naxos. A disc of works by Gabriel Pierné with the BBC Philharmonic Orchestra will be released on Chandos in 2011. Born in 1965, Juanjo Mena began his musical training at the Vitoria-Gasteiz Conservatory, studying composition and orchestration with Carmelo Bernaola. He studied conducting at the Royal Higher Conservatory of Music in Madrid with Enrique García-Asensio, receiving the Prize of Honor, and continued his studies in Munich with Sergiu Celibidache under the Guridi-Bernaola scholarship. Mr. Mena has also served as music director of the Bilbao Symphony, artistic director of the Jesús Guridi Chamber Orchestra, and associate conductor of the Euskadi Symphony Orchestra in Spain.

Talks & Walks

Thursdays, July 8–August 26

Talks and Walks is a series of informal conversations, presented by guest artists and members of the BSO family, moderated by assistant artistic administrator Benjamin Schwartz. Bring along a picnic lunch and join us in the Tent Club on Thursday afternoons for lively and informative discussions. Beverages and dessert will be available for purchase.

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1pm	Talk begins
1:45pm	Guided walks, led by Boston Symphony Association of Volunteers Tour Guides

Hei-Kyung Hong



The Korean-American soprano Hei-Kyung Hong has sung in most of the world's operatic capitals, in roles ranging from Baroque to contemporary. Since her Metropolitan

Opera debut in 1984 as Servilia in *La clemenza di Tito* under James Levine, she has appeared in nearly 200 performances at the Met, in such roles as Mozart's Ilia, Pamina, Despina, Zerlina, Susanna, and the Countess; Cleopatra in *Giulio Cesare*, Puccini's Mimì, Liù, and Lauretta; Gilda in *Rigoletto* opposite Luciano Pavarotti, Gounod's Juliette, Rosina in John Corigliano's *The Ghosts of Versailles*, Eva in *Die Meistersinger von Nürnberg*, and Freia in *Das Rheingold*. Several of these performances were either broadcast on PBS or released on DVD by Deutsche Grammophon. She made her Lyric Opera of Chicago debut as Musetta and her San Francisco Opera debut as Gilda, and has appeared with the Canadian Opera and the opera companies of Dallas, Los Angeles, and Washington,

among many others, in repertoire including Massenet's *Manon*, Tatiana in *Eugene Onegin*, Leila in *Les Pêcheurs de perles*, and Violetta in *La traviata*. In the 2006-07 season she sang Violetta at the Metropolitan Opera and Liù and Mimì in "Met in the Parks" performances. In 2007-08 she returned to the Met as Mozart's Countess, sang Violetta for her Cincinnati Opera debut, and toured Korea in a program of sacred music. She appeared twice at Carnegie Hall, in a gala concert of arias and ensembles with tenor Woo-Kyung Kim and baritone Hyung Yun, and in Mendelssohn's *Elijah* with the Collegiate Chorale. European theaters have received Hei-Kyung Hong with enthusiasm. Her debut at La Scala as Liù resulted in an offer to open the 2004 season as Mimì. She has sung Micaëla, the Countess in *Figaro*, and Liù in Paris; Mimì in Vienna, Munich, and Amsterdam; and Liù at Covent Garden and in Rome. Hei-Kyung Hong's orchestral repertoire is also wide-ranging. She has sung Bach with Trevor Pinnock and the Montreal Symphony, and has appeared with the Boston Symphony, Cleveland Orchestra, Chicago Symphony, Philadelphia Orchestra, and many other ensembles, under such conductors as Charles Dutoit, Mariss Jansons, Seiji Ozawa, André Previn, and Lorin Maazel, with whom she performed the final scene from *Daphne* for the Bayerische Rundfunk. The late conductor and composer Giuseppe Sinopoli wrote his *Lou Salome Suite* for her; they premiered the work together with the New York Philharmonic. Hei-Kyung Hong's first solo recording of arias was released in 1998 on RCA Red Seal. With mezzo-soprano Jennifer Larmore she recorded Bellini's *I Capuleti e i Montecchi* and "Bellezze Vocale," a collection of operatic duets, both for Teldec. She recorded *Carmina burana* with the Atlanta Symphony for Telarc, and she appears on many other recordings and DVDs originating from her operatic performances, many conducted by James Levine. Hei-Kyung Hong is a graduate of the Juilliard School of Music and its American Opera Center. She made her Boston Symphony debut in July 1999, as soloist in Mozart's *Great C minor Mass*, and also appeared with the BSO in the October 2004 performances, in Boston and at Carnegie Hall, of Mahler's Symphony No. 8 that inaugurated James Levine's tenure as the orchestra's music director. In July 2009, with James Levine conducting, she sang in Tanglewood performances of Brahms's *A German Requiem* with the BSO and *Die Meistersinger von Nürnberg*, Act III, with the Tanglewood Music Center Orchestra.



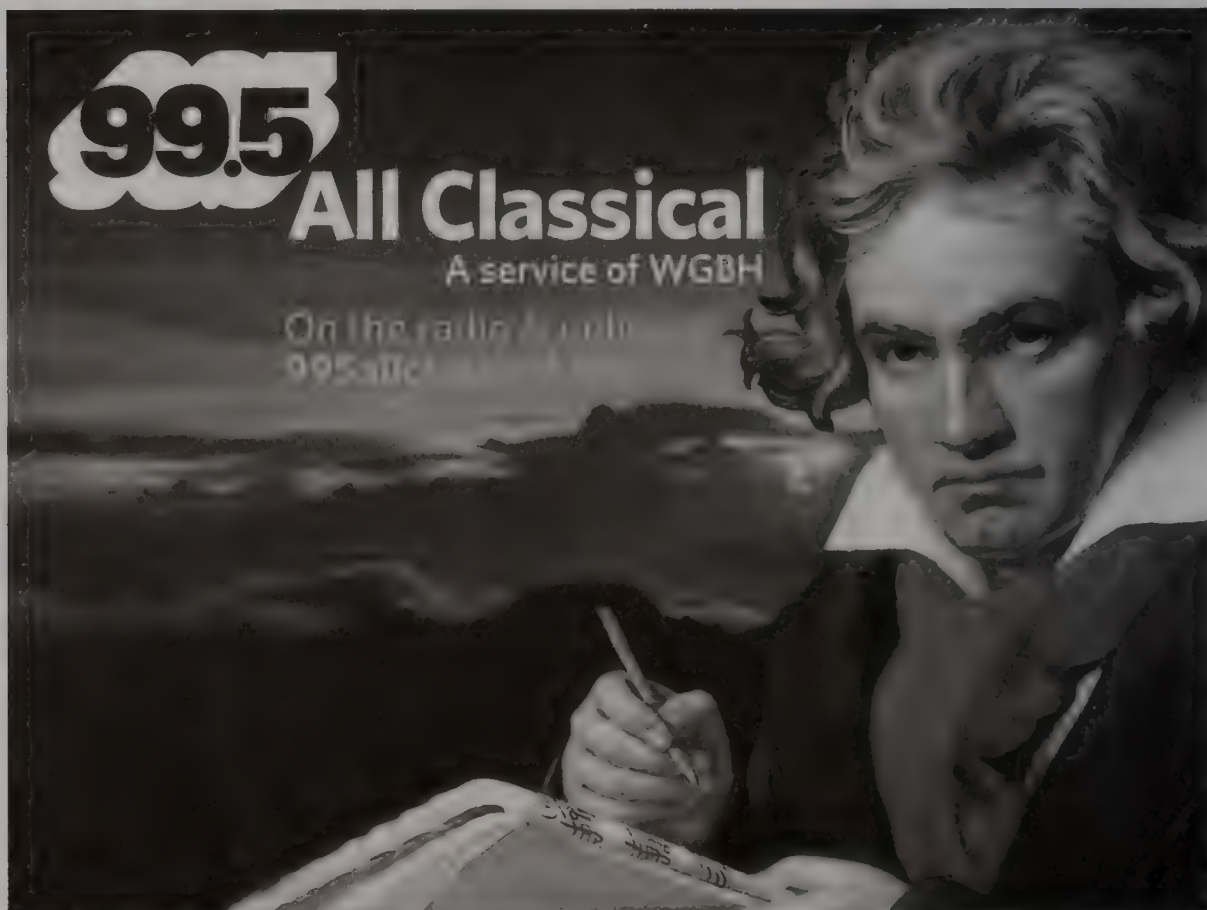
Florence Newsome and George William Adams

Florence and George Adams shared a love of music. Mrs. Adams grew up in Jamaica Plain and attended Boston Symphony and Pops concerts frequently with her mother during the Koussevitzky-Fiedler era. The same devotion led them to travel to Lenox by train in the 1930s—a more arduous journey than it is today—to hear the first concerts presented by the Berkshire Symphonic Festival in a tent. In 1937, after Lenox became the summer home of the Boston Symphony, Mrs. Adams attended the famous “thunderstorm concert” that led Gertrude Robinson Smith to begin fundraising to build a permanent music shed.



A graduate of Simmons College and Boston University, Mrs. Adams began her career as a reference librarian with the Boston Public Library. She met and married her husband George, also a librarian, while both were working at the Newark Public Library in New Jersey. Upon the birth of their daughter the family relocated and Mrs. Adams began her association with the Hartford Public Library, where she served as a branch librarian for thirty-six years. An expert on Connecticut legislative history, Mr. Adams was consulted by many state lawmakers and authored numerous articles in his post as legislative reference chief of the Connecticut State Library.

Having found many years of enjoyment in the music of the Boston Symphony Orchestra, especially in its tranquil Berkshire setting, Mrs. Adams decided to endow a concert there to maintain that tradition—the first such memorial concert to be endowed at Tanglewood. She died just weeks before the first George W. and Florence N. Adams Concert took place on August 1, 1987, a program featuring works of George Perle and Felix Mendelssohn conducted by Seiji Ozawa.

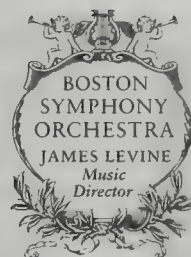




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"Karelia" Suite, Opus 11

Intermezzo

Ballade

Alla marcia

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Cello Concerto in E minor, Opus 85

Adagio—Moderato—

Lento—Allegro molto

Adagio

Allegro—Moderato—Allegro, ma non troppo

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NOTES ON THE PROGRAM

 **Jean Sibelius** (1865-1957)

"Karelia" Suite, Opus 11

First performance: November 13, 1893, University of Helsingfors (Helsinki), Sibelius cond. *Only previous BSO performances:* April 1979, Colin Davis cond. *This is the first Tanglewood performance.*

Among Finnish intellectuals not specifically engaged in politics, nationalism in the later years of the nineteenth century expressed itself particularly in two forms: reading and discussing the *Kalevala* (a synthetic folk epic assembled and published earlier in the century by Elias Lönnrot), and taking a new interest in the history of Karelia.

Karelia is the swampy, densely wooded land directly east of Finland, extending over to the White Sea and north to the Gulf of Kandalaksha. It was a strong, independent state until the seventeenth century, when the Swedes annexed it. In 1721 it was ceded to Russia, which was also to happen to Finland proper in 1809. In 1991, what for much of the twentieth century had been the Karelian Autonomous Soviet Socialist Republic, a territory straddling Finland and Russia, became simply the Republic of Karelia, which has been afflicted by economic collapse since the end of the Soviet Union.



The performance in April 1892 of Sibelius's *Kullervo*, a large symphonic poem for soloists, chorus, and orchestra, based on the *Kalevala*, quite suddenly made the twenty-six-year-old composer something of a national and cultural hero; and that made him a natural choice to compose the music requested of him by the Viipuri Student Corporation of the University of Helsingfors (Helsinki) for a series of tableaux on the history of Karelia, for the university's Karelia pageant. The occasion was more political than musical, and Sibelius wrote to his brother that little could be heard of his score since everyone was either applauding or shouting. According to a newspaper account, the final scene showed "Finland, a virgin who holds in one arm the shield with the lion, while the other is draped about a young Karelian woman who stands close to her as if inviting protection," and it all ended with a brilliant setting of the national anthem, in whose singing the public joined.

The Intermezzo with which the *Karelia* Suite begins is a march of the sort in which the music seems to begin at a distance, come closer, and then recede once more. (The same thematic material is found in the overture to the Karelia pageant.) The Ballade, marked "Tempo di menuetto," is the music to the fourth tableau, in which Karl Knutsson, a 15th-century king of Sweden and Finland, is seen at Viipuri castle listening to the song of a minstrel. The *Alla marcia*, originally called "March on an old motif," is an engagingly tuneful swashbuckler. That anyone would guess its composer seems wildly unlikely.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.



Edward Elgar (1857-1934)

Cello Concerto in E minor, Opus 85

First performance: October 26, 1919, London, Elgar cond., Felix Salmond, cello. *First BSO performance:* April 4, 1955, Charles Munch cond., Maurice Eisenberg, cello. *First Tanglewood performance:* August 3, 1969, Daniel Barenboim cond., Jacqueline Du Pré, cello. *Most recent Tanglewood performance:* August 16, 2003, John Williams cond., Yo-Yo Ma, cello.

Only for twenty of his seventy-six years did Elgar enjoy the simultaneous benefits of fame and creative abundance. For the first forty-two years he was unknown in the wider world, and for the last fourteen his muse was in retirement, if not quite still. The work that closed this twenty-year period of high creativity was the Cello Concerto, completed in the summer of 1919. A year later, with the death of his beloved wife Alice, Elgar withdrew more and more from public life; he wrote no more masterpieces.



His slow progress toward national recognition was no doubt due to the fact that he grew up far from London and did not study with someone who could have helped him on his way. He was largely self-taught, and did not at all match people's notion of a typical composer, expected in those days to be an aesthete in the manner of Oscar Wilde. A friend who had played under his direction described him as "a very distinguished-looking English country gentleman, tall, with a large and somewhat aggressive moustache, a prominent but shapely nose and rather deep-set but piercing eyes. It was his eyes perhaps that gave the clue to his real personality: they sparkled with humour, or became grave or gay, bright or misty as each mood in the music revealed itself. He looked upstanding, and had an almost military bearing. He was practical to a degree, he wasted no time. The orchestra, it is almost needless to say, adored him."

Until the success of the *Enigma* Variations in London in 1899, he was regarded as a provincial composer, which indeed he was, composing mostly for the regional festivals that flourished in late Victorian England. Then the great works appeared in steady succession—*The Dream of Gerontius*, *Sea Pictures*, the *Pomp and Circumstance* marches, *In the South*, the Introduction and Allegro for strings, the First Symphony, the Violin Concerto, the Second Symphony, *Falstaff*, and a group of three chamber works composed towards the end of the war: the Violin Sonata, the String Quartet, and the Piano Quintet. These three works were composed at Brinkwells, the house in Sussex where the Elgars moved in 1917. It was odd that Elgar should live anywhere but in his beloved West Country, but this house brought him respite from the constant anxieties of the war, and is readily associated with the leaner, more reflective style that the Cello Concerto perfectly illustrates. A letter written at this time describes his routine: "I rise about seven work till 8-15—then dress, breakfast—pipe (I smoke again all day!) work till 12-30 lunch (pipe)—rest an hour—work till tea (pipe)—then work till 7-30—change, dinner at 8. Bed at 10—every day practically goes thus... We go for lovely walks... the woods are full of flowers, wonderful..."

On September 26, 1918, with the war still on, Elgar's wife's diary recorded "wonderful new music, real wood sounds & other lament wh. shd. be in a war symphony." But this was to be a concerto, not a symphony, and as it neared completion the following summer, Elgar described it as "a real large work & I think good & alive." On the occasion of the first performance, which took place under the composer's direction on October 26, 1919, there was in the cello section of the London Symphony Orchestra a future conductor, John Barbirolli, then aged nineteen, who would later conduct a historic recording of the work with Jacqueline du Pré. On that first night

Elgar had been given too little rehearsal time, and the main impression was of orchestral incompetence. Ernest Newman reported that the orchestra "made a lamentable public exhibition of itself." Later the work came to be recognized as one of the handful of supreme concertos for the instrument. In 1928 Elgar led a recording of the work with Beatrice Harrison as the soloist. The original soloist, Felix Salmond, moved to the United States in 1922; after a brief spell teaching at the Juilliard School he was head of the cello department at the Curtis Institute from 1925 to 1942. Among his pupils were Bernard Greenhouse and Leonard Rose.

We may discern in the Cello Concerto a sentiment of resignation and even of despair generated from within by that strong vein of melancholy that had always been an inescapable element of Elgar's music, and from without by the desolating impact of the Great War. But the Cello Concerto is not a threnody, nor even, so far as we can tell, a deliberately planned swan song. It is reflective, playful, tearful, and energetic by turns, like all his best music, and we underestimate the work if we attach too much to its autumnal character: many of its pages might have been summoned into existence by the Wand of Youth.

Unlike the traditional concerto it has four movements, not three. Brahms's Second Piano Concerto had expanded the form to four movements and taken on mighty symphonic proportions, but Elgar here has four movements not for length and weight but for diversity and contrast. The movements are all concise, especially when compared to the expansive landscape of the Violin Concerto's three movements. As in his two symphonies, the two central movements, a scherzo and a slow movement, offer a complete contrast in momentum and temper. The declamatory opening of the work recurs truncated at the beginning of the scherzo and in full, this time marvelously valedictory in effect, at the end of the finale.

After a declamatory opening for the soloist, the first movement's gentle lilt is far removed from any pomp or circumstance. Over the meandering first theme Elgar wrote in his sketchbook: "very full, sweet and sonorous," and although the whole orchestra tries to give it breadth, it ends as it began, bleak and bare. The scherzo that follows is in 4/4 time with bustling sixteenths reminiscent of the Introduction and Allegro for strings of many years earlier. There is a brief expressive phrase offered here and there in contrast, but lightness prevails.

For the slow movement Elgar indulges unashamedly in the yearning phrases and sliding harmony that breathe nostalgia and tranquility. This is not a lament but a private world of sweetness so direct and complete that it requires no development or expansion. For all its heartrending beauty, the movement is short, and its half-close leads directly into the finale. Here, after another declamatory start, the movement settles into a sturdy rhythm which proceeds in a business-like and oddly impersonal fashion right through to the closing pages. Then, as if yielding to some fatal destiny, Elgar adds an epilogue in slow tempo as passionate as anything he had ever written, full of drooping phrases and desperate gestures, like a dying man reaching up for help. There is asperity too, in the harmony, and the music slides inevitably into a brief memory of the slow movement followed by the work's opening statement and a brief, energetic (and surely ironic) close.

HUGH MACDONALD

A frequent guest annotator and speaker for the Boston Symphony, Hugh Macdonald is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra.

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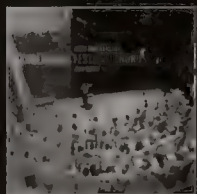
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PHOTOGRAPHY: WALTER H. SCOTT

Modest Mussorgsky

"Pictures at an Exhibition," orchestrated by Maurice Ravel

First performance: October 22, 1922, Paris, Serge Koussevitzky cond. *First BSO performances (American premiere):* November 1924, Koussevitzky cond. *First Tanglewood performance:* August 10, 1939, Koussevitzky cond. *Most recent Tanglewood performance:* July 24, 2009, James Levine cond.

It was Ravel, the Frenchman, who told Koussevitzky, the Russian, about these fascinating pieces and fired his enthusiasm. The *Pictures* were quite unknown then, and Mussorgsky's publisher, Bessel, had so little faith in them that they stipulated that Ravel's transcription be for Koussevitzky's personal use only since there was clearly nothing in it for them. The Mussorgsky/Ravel *Pictures* quickly became a Koussevitzky specialty, and his frequent and brilliant performances, especially his fantastic 1930

recording with the Boston Symphony, turned the work into an indispensable repertory item. What would particularly have pleased Ravel is that the popularity of "his" *Pictures at an Exhibition* led pianists to rediscover Mussorgsky's. In transcribing the *Pictures* Ravel had been anticipated by M. Tushmalov as early as 1891 and by Sir Henry J. Wood in 1920, and then there were, during the period Ravel's version was available only to Koussevitzky, Leonidas Leonardi ("whose idea of the art," remarked a contemporary critic, "is very remote"), Lucien Cailliet, and Leopold Stokowski—not to forget the electronic version by Tomita, the rock one of Emerson, Lake & Palmer, or the more recent orchestral version by Vladimir Ashkenazy.* Ravel's edition is the time-tested survivor, and for good reason: his is Mussorgsky's peer, and his

transcription stands as the model of what we would ask in probity, technical brilliance, fantasy, imaginative insight, and concern for the name linked with his own.

The *Pictures* are "really" Victor Hartmann's. He was a close and important friend to Mussorgsky, and his death at only thirty-nine in the summer of 1873 was an occasion of profound and tearing grief for the composer. The critic Stasov organized a posthumous exhibition of Hartmann's drawings, paintings, and architectural sketches in St. Petersburg in the spring of 1874, and by June 22, Mussorgsky, having worked at high intensity and speed, completed his tribute to his friend. He imagined himself "roving through the exhibition, now leisurely, now briskly in order to come close to a picture that had attracted his attention, and at times sadly, thinking of his departed friend." The roving music, which opens the suite, he calls "**Promenade**," and his designation of it as being "*nel modo russo*" is a redundancy.

Gnomus: According to Stasov, "a child's plaything, fashioned, after Hartmann's design in wood, for the Christmas tree at the Artists' Club... It is something in the style of the fabled Nutcracker, the nuts being inserted into the gnome's mouth. The gnome accompanies his droll movements with savage shrieks."

Il vecchio castello (The Old Castle): There was no item by that title in the exhibition, but it presumably refers to one of several architectural watercolors done on a trip of Hartmann's to Italy. Stasov tells us that the piece represents a medieval castle with a troubadour standing before it. Ravel decided basically to make his orchestra the size of the one Rimsky-Korsakov used in his edition of his opera *Boris Godunov*, the most famous of earlier orchestrations of Mussorgsky, but not, alas, as honorable

* One of the more unnecessary transcriptions of *Pictures at an Exhibition*—or of anything else—is that by Vladimir Horowitz, who made a new version for piano!

as Ravel's. He went beyond those bounds in adding percussion and, most remarkably, in his inspired use of the alto saxophone here. In this movement, Ravel makes one of his rare compositional changes, adding an extra measure of accompaniment between the first two phrases of the melody.

Tuileries: The park in Paris, swarming with children and their nurses. Mussorgsky reaches this picture by way of a Promenade.

Bydlo: The word is Polish for cattle. Mussorgsky explained to Stasov that the picture represents an ox-drawn wagon with enormous wheels, but adding that "the wagon is not inscribed on the music; that is purely between us."

Ballet of Chicks in their Shells: A costume design for a ballet, *Trilby*, with choreography by Petipa and music by Gerber, and given in St. Petersburg in 1871 (no connection with George du Maurier's famous novel, which was not published until 1893). A scene with child dancers was *de rigueur* in a Petipa spectacular. Here we have canaries "enclosed in eggs as in suits of armor, with canary heads put on like helmets." The ballet is preceded by a short Promenade.

Samuel Goldenberg and Schmuyle: Mussorgsky owned two drawings by Hartmann entitled "A rich Jew wearing a fur hat" and "A poor Jew: Sandomierz." Hartmann had spent a month of 1868 at Sandomierz in Poland. Mussorgsky's manuscript has no title, and Stasov provided one, "Two Polish Jews, one rich, one poor," and he seems later to have added the names of Goldenberg and Schmuyle. Another small alteration here: Mussorgsky ends with a long note, but Ravel has his Goldenberg dismiss the whining Schmuyle more abruptly.

The Market at Limoges: Mussorgsky jots some imagined conversation in the margin of the manuscript: "Great news! M. de Puissangeout has just recovered his cow... Mme. de Remboursac has just acquired a beautiful new set of teeth, while M. de Pantaleon's nose, which is in his way, is as much as ever the color of a peony." With a great rush of wind, Mussorgsky plunges us directly into the

Catacombae. Sepulcrum Romanum: The picture shows the interior of catacombs in Paris with Hartmann, a friend, and a guide with a lamp. Mussorgsky adds this marginal note: "The creative spirit of the dead Hartmann leads me towards skulls, apostrophizes them—the skulls are illuminated gently from within."

Cum mortuis in lingua mortua (Among the dead in the language of the dead): A ghostly transformation of the Promenade, to be played "*con lamento*."

The Hut on Chicken Legs: A clock in 14th-century style, in the shape of a hut with cock's heads and on chicken legs, done in metal. Mussorgsky associated this with the witch Baba-Yaga, who flew about in a mortar in chase of her victims.

The Great Gate of Kiev: A design for a series of stone gates that were to have replaced the wooden city gates, "to commemorate the event of April 4, 1866." The "event" was the escape of Tsar Alexander II from assassination. The gates were never built, and Mussorgsky's majestic vision seems quite removed from Hartmann's plan for a structure decorated with tinted brick, with the Imperial eagle on top, and, to one side, a three-story belfry with a cupola in the shape of a Slavic helmet.

MICHAEL STEINBERG

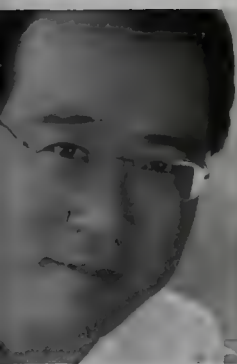
Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

Guest Artists

For a biography of Charles Dutoit, see page 16.

Yo-Yo Ma

Yo-Yo Ma's multi-faceted career is testament to his continual search for new ways to communicate with audiences and to find connections that stimulate the imagination.



He maintains a balance between his engagements as soloist with orchestras throughout the world and his recital and chamber music activities, drawing inspiration from a wide circle of collaborators. One of Mr. Ma's goals is to explore music as a means of communication and as a vehicle for the migration of ideas across cultures. In 1998 Mr. Ma established the Silk Road Project to promote the study of the artistic, cultural, and intellectual traditions along the ancient trade route that stretched from the Mediterranean Sea to the Pacific Ocean. By examining the flow of ideas through this vast area, the project seeks to illuminate the heritages of the Silk Road countries and identify the voices

that represent these traditions today. Throughout his career, Yo-Yo Ma has expanded the cello repertoire, frequently performing lesser-known music of the twentieth century and premieres of new works by a diverse group of composers, including Stephen Albert, Elliott Carter, Chen Yi, Richard Danielpour, Osvaldo Golijov, John Harbison, Leon Kirchner, Peter Lieberson, Christopher Rouse, Bright Sheng, Tan Dun, and John Williams. Mr. Ma is an exclusive Sony Classical artist, and his discography of over 75 albums, including more than 15 Grammy winners, reflects his wide-ranging interests. In addition to the standard concerto repertoire, he has made several successful recordings that defy categorization, including "Hush" with Bobby McFerrin, "Appalachia Waltz" and "Appalachian Journey" with Mark O'Connor and Edgar Meyer, and two Grammy-winning tributes to the music of Brazil, "Obrigado Brazil" and "Obrigado Brazil—Live in Concert." Mr. Ma's most recent recordings include "New Impossibilities," a live album recorded with the Silk Road Ensemble and the Chicago Symphony Orchestra; "Appassionato"; and John Williams's soundtrack for Rob Marshall's film *Memoirs of a Geisha*. Across the full range of releases Mr. Ma remains one of the best-selling recording artists in the classical field. Strongly committed to educational programs that not only bring young audiences into contact with music but also allow them to participate in its creation, Mr. Ma takes time whenever possible to conduct master classes as well as more informal programs. Born in 1955 to Chinese parents living in Paris, he began to study the cello with his father at age four and soon came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. He has received numerous awards, including the Avery Fisher Prize, the Glenn Gould Prize, the National Medal of the Arts, the Dan David Prize, the Sonning Prize, and the World Economic Forum's Crystal Award. In January 2009, Mr. Ma played in the quartet performance of John Williams's "Air and Simple Gifts" at the inauguration of President Barack Obama. Mr. Ma plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. Since his Boston Symphony debut in February 1983, Yo-Yo Ma has appeared many times with the BSO in Boston, at Tanglewood, and on tour. He appears in the Koussevitzky Shed again this summer on Sunday night, August 8, with the Silk Road Ensemble, in a concert marking the tenth anniversary of that ensemble's founding.



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RICHARD STRAUSS

Ariadne auf Naxos

AUGUST 1, 2, 4 • 2010



Tanglewood

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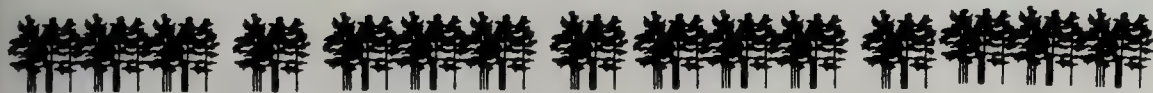
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TANGLEWOOD MUSIC CENTER

Sunday, August 1, at 7:30pm

Monday, August 2, at 7:30pm

Wednesday, August 4, at 7:30pm

RICHARD STRAUSS

ARIADNE AUF NAXOS

Opera in a Prologue and One Act, Opus 60

Libretto by Hugo von Hofmannsthal

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS

TANGLEWOOD MUSIC CENTER ORCHESTRA

CHRISTOPH VON DOHNÁNYI, conductor (August 1 and 2)

KEITARO HARADA (TMC Conducting Fellow), conductor (August 4)

IRA SIFF, director

EDUARDO SICANGCO, set and costume designer

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RICHARD STRAUSS
ARIADNE AUF NAXOS

Opera in a Prologue and One Act, Opus 60
Libretto by Hugo von Hofmannsthal
Original version premiered October 25, 1912, in Stuttgart;
revised version premiered October 4, 1916, in Vienna

TANGLEWOOD MUSIC CENTER VOCAL FELLOWS
TANGLEWOOD MUSIC CENTER ORCHESTRA

CHRISTOPH VON DOHNÁNYI, conductor (August 1 and 2)
KEITARO HARADA (TMC Conducting Fellow), conductor (August 4)

IRA SIFF, director
EDUARDO SICANGCO, set and costume designer
MATTHEW MCCARTHY, lighting designer

CHARACTERS

The Major-Domo	HANS PIETER HERMAN*
The Music Master/Harlekin	ELLIOT MADORE, baritone
A Lackey	SHEA OWENS, baritone
An Officer	JAVIER BERNARDO, baritone
The Composer	CECELIA HALL, mezzo-soprano
Bacchus/The Tenor	TA'U PUPU'A, tenor
A Wigmaker	JUSTIN WELSH, baritone
Zerbinetta	AUDREY ELIZABETH LUNA, soprano
Ariadne/The Prima Donna	EMALIE SAVOY, soprano
The Dancing Master	PATRICK JANG, tenor
Brighella	LAWRENCE JONES, tenor
Scaramuccio	MARTIN BAKARI, tenor
Truffaldin	DAVID SALSBERY FRY, bass
Najade	DEANNA BREIWICK, soprano
Dryade	KRISTIN HOFF, mezzo-soprano
Echo	EMILY DUNCAN-BROWN, soprano

** guest artist*

Supertitles by Sonya Friedman
SuperTitle System courtesy of DIGITAL TECH SERVICES, LLC, Portsmouth, VA
David Latham, supertitles technician
Brett Hodgdon, supertitles caller

**A brief synopsis of Richard Strauss's "Ariadne auf Naxos" is on page 4.
There will be a 20-minute intermission after the Prologue.**

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The TMC Vocal Fellows in this production are students in the master classes of Phyllis Curtin at Tanglewood.

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SYNOPSIS OF SCENES

Vienna, 18th Century

PROLOGUE: Backstage at the private theater in the house of the richest man in Vienna

Intermission

THE PERFORMANCE

SUMMARY OF THE PLOT

PROLOGUE

In the house of a rich Viennese, preparations are in progress for the performance of a new opera seria, *Ariadne auf Naxos*. The major-domo enters to inform the music master that immediately after the opera an Italian comedy will be performed, followed by a fireworks display in the garden. The outraged music master replies that the composer, his young pupil, will never tolerate this, but the major-domo is unimpressed by this objection and leaves. When the composer appears, hoping for a last-minute rehearsal, a disdainful servant tells him that the musicians are still playing dinner music. Suddenly the tenor rushes from his dressing room, arguing with the wigmaker. The prima donna furiously comments on the presence of the comedy troupe and its leading lady, Zerbinetta. In the middle of the confusion, the major-domo returns with an announcement: in order for the fireworks to begin on time, the opera and the comedy are to be performed simultaneously.

General consternation soon gives way to practical reactions. The dancing master suggests cutting the opera's score. The music master persuades the despairing composer to do so, while the two lead singers independently urge him to abridge the other's part. Meanwhile, Zerbinetta gives her troupe a briefing on the opera's plot. Ariadne, they are told, has been abandoned by her lover Theseus on the island of Naxos, where she now waits for death. Zerbinetta, however, claims that all Ariadne really needs is a new lover. When the composer vehemently disagrees, Zerbinetta begins to flirt with him. Suddenly the young man finds new hope. Filled with love and enthusiasm for his work, he passionately declares music the greatest of all the arts ("Musik ist eine heilige Kunst"). But when he catches sight of the comedians, ready to go on stage, he realizes with horror what he has agreed to. He blames the music master for the artistic debacle and runs off.

Intermission

THE PERFORMANCE

The Ariadne myth tells how Prince Theseus of Athens set out for Crete to kill the Minotaur, a creature half man, half bull, who was concealed in a labyrinth. Princess Ariadne of Crete fell in love with Theseus and gave him a ball of thread that enabled him to find his way out of the labyrinth after he had killed the Minotaur. When Theseus left Crete, he took Ariadne with him as his bride. During their voyage home they stopped at the island of Naxos. While Ariadne was asleep, Theseus slipped away and continued his journey to Athens without her. The opera *Ariadne auf Naxos* begins at this point.

Ariadne is alone in front of her cave. Three nymphs look on and lament her fate. Watching from the wings, the comedians are doubtful whether they will be able to cheer her up. Ariadne recalls her love for Theseus ("Ein Schönes war"), then imagines herself as a chaste girl, awaiting death. Harlekin tries to divert her with a song ("Lieben, Hassen, Hoffen, Zagen") but Ariadne ignores him. As if in a trance, she resolves to await Hermes, messenger of death. He will take her to another world, where everything is pure ("Es gibt ein Reich"). When the comedians' efforts continue to fail, Zerbinetta finally addresses Ariadne directly ("Grossmächtige Prinzessin!"), woman-to-woman, explaining to her the human need to change an old love for a new. Insulted, Ariadne leaves. After Zerbinetta has finished her speech, her colleagues leap back onto the scene, competing for her attention. Zerbinetta gives in to Harlekin's comic protestations of love and the comedians exit.

The nymphs announce the approach of a ship: it carries the young god Bacchus, who has escaped the enchantress Circe. Bacchus's voice is heard in the distance ("Circe, kannst du mich hören?") and Ariadne prepares to greet her visitor, whom she thinks must be death at last. When he appears, she at first mistakes him for Theseus come back to her, but he majestically proclaims his godhood. Entranced by her beauty, Bacchus tells her he would sooner see the stars vanish than give her up. Reconciled to a new existence, Ariadne joins Bacchus as they ascend to the heavens. Zerbinetta sneaks in to have the last word: "When a new god comes along, we're dumbstruck."

Courtesy of the METROPOLITAN OPERA



A Message from the Director

When considering what I might say about *Ariadne auf Naxos*, I began thinking first of some aspects of the piece that are apparent, but underline its nature. *Ariadne* is a piece about contrasts and conflicts—levity vs. gravity, monogamy vs. polygamy, words vs. music, philosophy and heady intellectual musing vs. theatrical pragmatism guaranteed to entertain, the heroic vs. the human—and living vs. dying.

Then I began to think about the three operas James Levine has asked me to direct here for the TMC in the past four summers: Mozart's *Così fan tutte* and *Don Giovanni*, and Strauss's *Ariadne auf Naxos*. All three of these pieces have dominant elements in common; primarily, they deal with the comedic balanced with the dramatic, and they all deal with ambiguities and ambivalence. In *Così*, it's perhaps easiest to balance these elements; if you make the funny parts *very* funny, the dramatic developments and complexities of human nature that emerge in the second act are more startling. In *Giovanni* the ambiguities in the plot (intentional, to a degree) and the balancing of comic and dramatic elements becomes more difficult, as it walks a thinner line. In Strauss and Hofmannsthal's hands, *Ariadne* resembles the other two, and then, belonging to a different time, explores things in a different manner, rendering them more complicated and even less clear. It's tempting to say that this is partly due to the flaws inherent in *Ariadne*, perhaps constructed less neatly than its ancestral Mozart works. For one thing, its two acts were composed some four years apart. The connection between the two acts is far more fragile than in the Mozart operas. On the way to serving a practical theatrical solution—how to properly set up the opera



Model for the set design for this production of "Ariadne auf Naxos"

half of *Ariadne*—the Prologue grew into its own piece, with its own star—the character of the Composer. An offshoot of Strauss and Hofmannsthal's *Octavian*, itself an homage to Mozart's Cherubino, the Composer is sometimes said to represent Strauss himself. To me, he resembles far more the librettist, Hofmannsthal, with lofty, multi-layered speeches, and indeed also by insisting in his great aria that music is the highest art, beyond what a writer of words alone can achieve. For me, this reflects the librettist's need for and desire to collaborate with Strauss. If there is a Strauss in the piece, it is more the practical *Tanzmeister*, the Dancing Master, who manages to roll up his sleeves and come to terms with what an audience will enjoy and what they'll sleep through, and how to manage it—a role Strauss found himself in with his librettist. The difference in the nature of the music in the Prologue and that of the opera—although one can only love both—clearly illustrates the way Strauss connected with his theater folk in their backstage element, and felt the need to resort to expansive Wagnerian passages and bombastic (albeit sometimes thrilling) orchestral effects for his mythological characters in the opera half. In certain ways, pairing the Prologue and the Opera as one work represents a challenge as great to a director as the one facing the onstage characters, who must inhabit the same stage while performing *opera seria* and *commedia dell'arte* at the same time!

In their somewhat uneasy, and yet incredibly productive artistic collaboration, Strauss and his librettist worked to come to terms with how each might remain true to his artistic goals and point of view, while managing to create a work that does not collapse because of disparate artistic instincts at its foundation. They succeeded in *Ariadne*, but just. In *Der Rosenkavalier* before it, and *Die Frau ohne Schatten* after, the blend of elements was achieved more cohesively. It is fashionable in our time to solve the difficulties of conflicted elements and goals at work in this opera by using a dominant laid-on *konzept* to unify it. For me, especially but not exclusively, in a program like the TMC, working to create a piece for and with young singers, it becomes far more essential to mine the characterization that abounds in this rich texture of music and text, and create characters that speak and feel, than it is to find a *konzept* in which to frame the piece, thereby imprisoning it, the performers, and the audience within that frame. The physicality of the performance suggests itself by the subtext in the orchestra that often tells us how the performers are moving, what they're thinking. There are clear beats—both comedic and dramatic just as there are in a bel canto or Verdi opera. The clash of ingredients—the *commedia* troupe invading *Ariadne*'s brilliant aria of longing for death, for instance—must feel like a clash, must be jarring. The *fioriture* in Zerbinetta's coloratura showpiece must pay tribute to Donizetti's *Lucia* Mad Scene just as Strauss intended when he pointed Hofmannsthal in the direction of the great coloratura soprano Selma Kurz to get an idea of what he was emulating in composing it that way. And yet, the aria must also connect to yearnings Zerbinetta hints at in her fascinatingly uneasy and ambiguous duet with the young composer in the Prologue. Is she having him on? Perhaps—but then, perhaps not. If Zerbinetta disparages “real feelings” and fidelity, then perhaps she is afraid of them, yearns for them. Her literal interpretation of the meeting of *Ariadne* and *Bacchus* as a girl replacing one lover with another, rather than a longing for death being met and overwhelmed by a rebirth of life, is set, at the end of the opera, to wistful music that speaks of a longing on her part for something like that. And in her fourteen-minute

showpiece aria, she must discover things about herself while she tells them to Ariadne and us, not just rattle them off as if she already knows them.

One of the problems audiences sometimes have with connecting to this opera is the element of tapestry that defines it. Its creators found its first incarnation, a long play by Molière, followed by a not-short opera by Strauss, to be too fragmented, and not entirely pleasing to either a theater or an opera audience. The solution, to set *almost* all of it to music—the major-domo still speaks—didn't quite solve the problem, because the conflict of the dramatic and comedic, the mythical and the everyday human, the earthy and the exalted, is still there, even though it's all sung. And so, people often like this or that part of *Ariadne*, rather than embracing the whole as an intentional collection of arguments in which the conflicts are transcended by human nature, art, humor, and the arrival in one's world of the unexpected, even the unfigurable, and the ability to accept ambiguities as desirable and fascinating.

The goal of our performance, therefore, is not to explain or clarify or fix or frame all of this brilliant, flawed work, but rather to simply tell the story, allow the

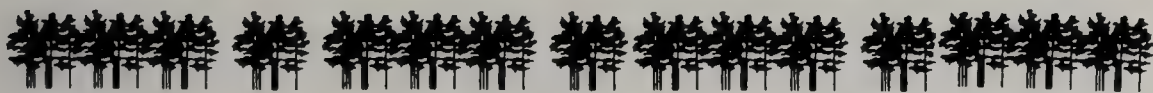


Costume design for "Ariadne auf Naxos"
(Bacchus and Prima Donna)

colliding elements their collision, and create people on stage who are vivid, and who must coexist with one another in a small space for a limited time and discover something while doing so—a lot like life. Directors have a style they feel at home with. Mine has been treading the line between the comic and serious in my work for about thirty years. In that respect, *Ariadne* feels graspable. In other ways, it feels like a work one can explore for a lifetime in entirely different ways, doing very varied productions of it. In working with designer Eduardo Sicangco, we felt the environment for the Prologue should accentuate the makeshift claustrophobic backstage, used to temporarily house two disparate theatrical worlds by a wealthy gent who didn't much care *how* they got on, just *that* they got on well enough to manage his show by 9 p.m., so he could give his guests fireworks after dinner. The Opera half, we felt, should accentuate the grandeur of both the *opera seria* to which it pays tribute, and the rich man's house. Costumes, likewise, needed to reflect what performers are seen in when they're not seen by the public in the Prologue, but be stunning for the opera's mythological characters in the Opera, while those for the *commedia* invasion of the opera needed to be garish, a very earthy notion of a desert island beach scene. Contemporary coarseness clashes with the beauty of antiquity; and I've introduced a touch of the craze for Freud at the time the work was written and the one for self-help books in our time, as Ariadne goes through her own stages of grieving. While working to create the people you will see on stage, the performers and I have also sought to find the vulnerable, the laughably human, if you will, in the very serious opera characters, and the seriousness that underlines the comic ones, something I think Strauss and Hofmannsthal stressed but that is sometimes played down or wiped out in contemporary productions. Not only do two worlds collide in *Ariadne*, there are emotional collisions within each world, within each character. And that aspect joins them with one another—and with us.

(A footnote: One of the most gratifying aspects of creating an operatic performance with young singers here is the opportunity for development. A bit of double casting in our production—the Music Master and Harlekin—was Maestro Levine's choice, in order to offer an opportunity for a singer we felt very gifted to play two contrasting roles. So, before one begins to look for a double meaning in the double casting, it was simply an artistic choice, not a conceptual one.)

IRA SIFF



NOTES ON THE PROGRAM

Richard Strauss (1864-1949)

Ariadne auf Naxos, Opera in a Prologue and One Act, Opus 60, to a libretto by Hugo von Hofmannsthal

Of all of Strauss's operas, none had such a complex genesis as *Ariadne auf Naxos*. The composer was at first uninterested in the project, which caused friction with his librettist, Hugo von Hofmannsthal, that might easily have brought their collaboration to an end. Strauss had completed the full score of *Der Rosenkavalier* in September 1910 and was eager for more work. On March 20, 1911, Hofmannsthal came up with two ideas in one letter. One was "a 30-minute opera for small chamber orchestra... called *Ariadne auf Naxos*," combining "heroic mythological figures in 18th-century costume" with characters from the commedia dell'arte. The other was "a magic fairy tale with two men confronting two women, and for one of the women your wife might well, in all discretion, be taken as a model." The second project, which developed into *Die Frau ohne Schatten*, immediately attracted Strauss, who badgered his librettist to send him some of the text. But Hofmannsthal refused to be hurried. Meanwhile he went to Paris, where he saw Molière's *Le Bourgeois Gentilhomme*. This gave him another idea: he would adapt the play, Strauss could provide incidental music, and in place of the Turkish ceremony with which Molière ends, M. Jourdain (the "bourgeois gentleman" of the title) would command an after-dinner performance of the opera *Ariadne auf Naxos*, "punctuated now and then by brief remarks from the dinner guests."

Strauss's reaction was cool. "The first half is very nice... the second half is thin. For the dances of the Dancing Master, tailors, and scullions, one could write some pleasant salon music." Strauss at this point had not realized what a novel entertainment his collaborator was proposing: a juxtaposition of play-with-music and opera. The composer received the last part of the *Ariadne* libretto on July 12, 1911. He had already sent Hofmannsthal a plan of the set numbers, which shows that he originally intended *Ariadne* to be sung by a contralto. The role that immediately caught his fancy was that of Zerbinetta, one of the interpolated commedia dell'arte characters. For her, he wrote, he planned "a great coloratura aria and andante, then rondo, theme with variations and all coloratura tricks (if possible with flute obbligato) when she speaks of her unfaithful lover (andante) and then tries to console *Ariadne*: rondo with variations (two or three). *A pièce de résistance*." So it proved.

Hofmannsthal realized that perhaps he had not emphasized strongly enough the importance of Bacchus and *Ariadne* if the composer regarded Zerbinetta as the leading lady. He pointed out that the opera was about fidelity and that it had the same fundamental theme as *Elektra*: "the voice of *Elektra* opposed to the voice of *Chrysothemis*, the heroic voice against the human... Zerbinetta is in her element drifting out of the arms of one man into the arms of another; *Ariadne* could be the wife or mistress of one man only, just as she can be only one man's widow, can be forsaken by only one man. One thing, however, is left even for her: the miracle, the god. To him she gives herself, for she believes him to be death: he is both death and life at once... But what to divine souls is a real miracle is to the earth-bound Zerbinetta just an everyday love-affair." And he added: "When two men like us set out to produce a 'trifle' like this, it has to become a very serious trifle."

What is now known as the first version of *Ariadne* was produced by Max Reinhardt

in Stuttgart on October 25, 1912. It was a fiasco. "The playgoing public felt it did not get its money's worth," Strauss wrote many years later, "while the opera public did not know what to make of Molière." Strauss was by now convinced of the quality of the work, for which he had used an orchestra of only thirty-seven players. When Hofmannsthal in 1913 decided that the Molière should be jettisoned and a new operatic prologue written in its place, Strauss was not interested. By that time, he was composing the ballet *Josephslegende* and after that he turned to *Die Frau ohne Schatten*.

It was not until late 1915, when the war held up progress on Hofmannsthal's work on the Act III libretto of *Die Frau ohne Schatten*, that Strauss decided to set the Ariadne prologue. It is based on a spoken scene that had originally linked the Molière play to the opera and in which the character of the young composer of the opera is introduced. In the new prologue, M. Jourdain is converted into "the richest man in Vienna." He has engaged an opera company and a troupe of comedians to entertain his dinner guests. But he wants the fireworks to begin precisely at nine o'clock and therefore gives orders through his major-domo that the two entertainments be performed simultaneously. The composer is scandalized but agrees to cut the opera. Zerbinetta flirts with him, and the young man, momentarily transfixed by her charms, finds new hope. Meanwhile the tenor and soprano who are to sing Bacchus and Ariadne each plead for cuts in the other's part. Zerbinetta calmly and professionally works out how the entertainment can be satisfactorily presented. The composer, on the other hand, is in despair at the end of the prologue over what has happened to his "sacred art."

In the music for the prologue, Strauss reverted to and improved upon the conversational recitative he had developed in *Der Rosenkavalier*. It is among his most scintillating compositions. The role of the composer—designated in the score for soprano but usually sung by a mezzo—has attracted the great Strauss singers of four generations in spite of its brevity. The two versions of *Ariadne auf Naxos* are different works, each with a distinctive style and flavor. The 1916 revision in particular is an astonishing display of Strauss's virtuosity as a composer—in the way the relatively small orchestra sounds both Mozartean and Wagnerian, but also in the variety of styles. The music effortlessly moves from the naturalism of the prologue to the mock-commedia dell'arte banter and dances of the comedians to the full-blown Tristan-esque romanticism of the music for Ariadne and Bacchus. Hofmannsthal's lofty view of his theme and Strauss's down-to-earth approach are reconciled.

In his treatment of the commedia dell'arte element, Strauss was, as ever, up to date with or even ahead of contemporary fashion; 1912 was also the year of Schoenberg's *Pierrot lunaire*, and the re-creations of 17th-century commedia by Stravinsky, Respighi,



Librettist Hugo von Hofmannsthal and composer Richard Strauss

and Casella were to follow. *Ariadne auf Naxos* is as innovative and advanced an opera as any Strauss composed, and it refutes the belief that after *Der Rosenkavalier* he went into decline. Far from it: *Ariadne* signals a new branching-out.

MICHAEL KENNEDY

The English musicologist, author, and Strauss scholar Michael Kennedy's program note on *Ariadne auf Naxos* is reprinted courtesy of the Metropolitan Opera.

THE TANGLEWOOD MUSIC CENTER OPERA FUND

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ARTISTS

CHRISTOPH VON DOHNÁNYI, conductor (August 1 and 2)

Christoph von Dohnányi conducts these performances of *Ariadne auf Naxos*, having graciously agreed to substitute at short notice for James Levine. Also at Tanglewood this summer, as originally scheduled, he conducts next weekend's Friday-night and Sunday-afternoon concerts of the Boston Symphony Orchestra. Christoph von Dohnányi is recognized as one of the world's preeminent orchestral and opera conductors. In addition to guest engagements with the major opera houses and orchestras of Europe and North America, his appointments have included opera directorships in Frankfurt and Hamburg; principal orchestral conducting posts in Germany, London, and Paris; and a legendary twenty-year tenure as music director of the Cleveland Orchestra. In 2009-10 he led subscription concerts with the Boston Symphony, Chicago Symphony, and New York Philharmonic. 2007-08 marked the end of his tenure as principal conductor of London's Philharmonia Orchestra, of which he is now honorary conductor for life. This past season he led the Philharmonia in Madrid and in Cardiff, in a Brahms symphony cycle at the Théâtre des Champs-Élysées in Paris, and at London's Royal Festival Hall. In addition to subscription concerts at the South Bank Centre and in venues around England, he and the Philharmonia have in recent seasons given a three-concert residency in Vienna's Musikverein, toured Germany, and performed on the West Coast of the U.S., including dates at Walt Disney Hall, Davies Symphony Hall, and the Orange County Performing Arts Center. Their collaboration with the Théâtre du Châtelet in Paris included productions of Strauss's *Arabella*, *Die Frau ohne Schatten*, and *Die schweigsame Frau*, Schoenberg's *Moses und Aron*, Stravinsky's *Oedipus Rex*, and Humperdinck's *Hänsel und Gretel*. Other recent highlights have included concerts in major venues in Europe, North America, South America, and Japan with the NDR Symphony Orchestra, of which he has been chief conductor since September 2004; a Brahms symphony cycle with the Los Angeles Philharmonic; and his first appearance with the Cleveland Orchestra since he was appointed Music Director Laureate of that orchestra in 2002. He has also returned to the Chicago Symphony at Ravinia and led performances of *Fidelio* at Lyric Opera of Chicago. As music director of the Cleveland Orchestra, he led that ensemble in a thousand concerts, fifteen international tours, twenty-four premieres, and recordings of more than one hundred works. Christoph von Dohnányi conducts frequently at the world's great opera houses, including Covent Garden, La Scala, the Vienna State Opera, Berlin, and Paris. He has been a frequent guest conductor with the Vienna Philharmonic at the Salzburg Festival, leading the world premieres of Henze's *Die Bassariden* and Cerha's *Baal*. He returned to Salzburg in summer 2001 for a new production of Richard Strauss's *Ariadne auf Naxos*. He also appears with Zurich Opera, where in recent years he has conducted Strauss's *Die schweigsame Frau*, a double bill of Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle*, and new productions of Verdi's *Un ballo in maschera* and Berg's *Wozzeck*. He has made many critically acclaimed recordings for London/Decca with the Cleveland Orchestra and the Vienna Philharmonic. With Vienna, he recorded a variety of symphonic works and a number of operas. With the Cleveland Orchestra, his large and varied discography includes concert performances and recordings of Wagner's *Die Walküre* and *Das Rheingold*, and, among many other works, the complete symphonies of Beethoven, Brahms and Schumann.

IRA SIFF, stage director

Ira Siff is a native New Yorker who grew up on the standing-room line of the old Metropolitan Opera, worshipping the famous singers of the 1960s. A graduate of the Cooper Union with a degree in fine arts, Mr. Siff also studied voice, making his debut as a tenor in 1970. For the next decade he performed roles in opera, operetta, and musicals in New York, at the New York Shakespeare Festival, Circle in the Square, Playwrights Horizons, and many other venues. Turning to cabaret, Mr. Siff created an act using vocal parody of opera, jazz, and other styles of music. In 1981, he founded La Gran Scena Opera Co. di New York, the internationally acclaimed travesty troupe, whose gifted falsetto "divas" spoofed opera with great

affection for over two decades, in New York annually and on tours to some of the great festivals, theaters, and opera houses of the world, including Lincoln Center, the Kennedy Center, the Edinburgh Festival, the opera houses of Rio de Janeiro, São Paulo, Caracas, Wiesbaden, and Berlin, the Munich Festival, Heidelberg Castle Festival, Venice Festival, Wexford Festival Opera and Belfast Festival (Ireland), Covent Garden Festival, Barcelona Olympics Festival of the Arts, Madrid's Autumn Festival (performing the show in Castilian), five extensive tours to The Netherlands, and countless others. Their DVDs, "La Gran Scena Live in Munich" and "Vera... Life of a Diva," are favorite party tapes for opera lovers. As Madame Vera, prima "donna" of La Gran Scena, Mr. Siff continues to appear as soloist in parodies of diva farewell recitals, called "The Annual Farewell," and has been a guest at serious opera companies, as well as appearing on public radio for two years in New York City. Madame Vera's DVD, "The Annual Farewell Recital" was released by VAI in 2004. Ira is proud that Gran Scena is a favorite of many opera luminaries, including James Levine, Leontyne Price, Joan Sutherland, Renata Scotto, Sherrill Milnes, Aprile Mollo, the late Anna Moffo, and many others. For the past thirty years, Mr. Siff has been a voice teacher and interpretive coach, teaching in New York, Memphis, Italy, Israel, Holland and China. He gives master classes for the Met Opera Guild and was on the faculty of the Renata Scotto Opera Academy. In 2000, he turned to stage directing, gaining critical acclaim for his debut, a staging of *Tosca* starring Aprile Mollo. He semi-staged *Les Huguenots* at Carnegie Hall, in a production starring Marcello Giordani; he has also staged Offenbach's *La Grande Duchesse de Gerolstein* in Copenhagen, *Madama Butterfly* in Lima, an award-winning *Mikado* in Boston, another *Butterfly* in New York; and directed *Lucia di Lammermoor* for the Sarasota Opera. He returned to Carnegie Hall in March 2002 for *Adriana Lecouvreur*, starring Ms. Mollo, Dolora Zajick, and Marcello Giordani; Lima for *Il trovatore*; and his *Così fan tutte* for the Canterbury Opera, New Zealand, conducted by Richard Bonyng, was highly successful. Mr. Siff and La Gran Scena gave farewell performances at the Liceu Opera House in Barcelona; he also



Costume design for "Ariadne auf Naxos"
(Dancing Master)



Costume design for "Ariadne auf Naxos"
(Ariadne)

staged *Cavalleria rusticana* and *Pagliacci* for the New Jersey State Opera and *Die Fledermaus* for the Utah Symphony and Opera. He returned to New Zealand for *La traviata*—for which he also designed the costumes—to Sarasota for *Werther*, and Carnegie Hall to semi-stage *La Gioconda* for Aprile Millo. 2004-05 brought critically acclaimed work on *La fanciulla del west* with Ms. Millo for Opera Orchestra of N.Y., *Dido and Aeneas* for New York Chamber Opera, *Lakmé* at Sarasota Opera, three Annual Comeback Recitals by Ira as Madame Vera at Symphony Space, an appearance as Vera at Avery Fisher Hall hosting and singing in the Music For Life Gala, *La sonnambula* for Sumi Jo at the Caramoor Festival, *La bohème* for Puerto Rico Opera. In 2006 he reprised *Lakmé*, starring Eglise Gutierrez, in a semi-staging at Carnegie Hall, where he subsequently semi-staged *La sonnambula* with Ms. Gutierrez. In March 2006, Madame Vera celebrated twenty years of Annual Farewells with three sold-out recitals at Symphony Space. Ira directed *Turandot*, starring Sharon Sweet, in Princeton in March 2007, returned there for *Fledermaus* in 2009. In summer 2007, Ira was in residency at the Tanglewood Music Center, staging a critically acclaimed *Così fan tutte*, conducted by James Levine, repeated at Naples Opera in 2008. He returned to Tanglewood to direct the Opera Scenes program in 2008, and in 2009 to stage another highly acclaimed Mozart production, *Don Giovanni*, conducted by Maestro Levine; this season he adds *Ariadne auf Naxos* to his Tanglewood credits. In addition to directing, singing, and teaching, Ira Siff writes features and reviews for *Opera News*, and CD notes for Opera D'Oro. This season he returns for the fourth year as guest commentator on all the Saturday-afternoon Metropolitan Opera radio broadcasts.

EDUARDO SICANGCO, set and costume designer

Eduardo Sicangco lives in New York and enjoys a varied career designing sets and costumes for opera, musicals, theater, ballet, film, revues, and arena spectacles. His design credits include *Cavalleria rusticana*, *Pagliacci*, and *Carmen* for New York City Opera; *Babes in Toyland* for Houston Grand Opera; *Manon*, *La traviata*, and *L'elisir d'amore* for Virginia Opera, Donald Byrd's *Harlem Nutcracker* for Brooklyn Academy of Music, *Nutcracker* for Ballet Florida, the *Spring Spectacular* for Radio City Music Hall, *Gentlemen Prefer Blondes* on Broadway, and five editions of the Ringling Brothers & Barnum & Bailey Circus. He was recently the subject of "From Inspiration to Illusion, the Scenographic Works of Eduardo Sicangco," a career retrospective at the Ayala Museum in the Philippines, where he was born. Mr. Sicangco's website is www.eduardosicangco.com. He made his Tanglewood debut in last year's TMC production of *Don Giovanni*.

MATTHEW MCCARTHY, lighting designer

Lighting designer Matthew McCarthy has worked on productions for Arizona Opera, Connecticut Opera, Opera Columbus, Curtis Institute of Music, Indianapolis Opera, Juilliard Opera Company, and New World Stages. He has also worked with the off-Broadway production Blue Man Group and its companies in Boston and Chicago. Other theater credits include the Old Globe Theatre, Abingdon Theatre, New Harmony Theatre Company, Stages St. Louis, and the Florida Repertory Theatre. Mr. McCarthy is a member of the United Scenic Artists Local 829.

DAVID TOULSON, assistant stage director

David Toulson is active as a freelance opera director and assistant director around the country. Directing credits include *L'elisir d'amore*, *Il barbiere di Siviglia*, and *Rigoletto* for Asheville Lyric Opera, *Dr. Miracle* for the University of South Carolina, *Don Pasquale* for Toledo Opera, *Face on the Barroom Floor* for Central City Opera, *The (mini) Magic Flute*, a double bill of Haydn's *La canterina* and Donizetti's *Le convenienze teatrali*, and *Don Pasquale* for Opera Theatre of Northern Virginia, *Regina* for Catholic University, and *Le nozze di Figaro* in Cortona, Italy. He has also directed youth performances of *Carmen*, *The Student Prince*, and *Don Giovanni* for Central City Opera. Mr. Toulson has received critical acclaim for his direction of outreach programs and his work with young artists for Tulsa Opera, Connecticut Opera, Central City Opera, Virginia Opera, and FBN Productions. He is a frequent assistant

director at Washington National Opera and recently returned from Los Angeles Opera, where he was the associate director on Marta Domingo's production of *La traviata*.

KEITARO HARADA, conductor (August 4)

Seiji Ozawa Fellowship

A native of Japan, Keitaro Harada is the inaugural recipient of the James E. Rogers Institute for Orchestral and Opera Conducting Fellowship. His appointments include working with Arizona Opera, and the Tucson Symphony, Arizona Symphony, and University Philharmonic orchestras. He recently served three seasons as assistant conductor of the Macon Symphony Orchestra and was the conductor of the Mercer/Macon Symphony Youth Orchestra. Mr. Harada graduated from Interlochen Arts Academy. As a saxophonist, he has performed twice on NPR's classical program "From the Top!" His recording and experience as a saxophonist is featured in a high school textbook, *Music! Its Role and Importance in Our Lives*. Last summer he was apprentice conductor to Lorin Maazel at the inaugural Castleton Festival. In September 2009, Mr. Harada was a semifinalist at the Eduardo Mata International Conducting Competition in Mexico City. This summer, in addition to conducting the Tanglewood Music

TANGLEWOOD MUSIC CENTER ORCHESTRA

"Ariadne auf Naxos"

Violins

Amy Galluzzo
Christopher Lin-Brande
Alex Shiozaki
Ray Gniewek* [Aug. 1, 2]
Shirien Taylor-Donahue*
[Aug. 4]
Micah Ringham
Sun Jung Lee

Violas

David Moss
Jocelin Pan
Matthew Davies
Ellen Gartner-Phillips

Cellos

Julia Biber
Rosanna Butterfield
Nataliya Pshenychna
Michael Dahlberg

Basses

Charles Clements
Ha Young Jung

Flutes/Piccolo

Martha Long
Benjamin Smolen

Oboes

Kari Kistler
Sarah Lewis

Clarinets

Daniel Goldman
Christopher Pell

Bass Clarinet

Christopher Pell

Bassoons

Alexandra Berndt
Thomas DeWitt

Horns

Kolio Plachkov
Molly Norcross
Matthew Bronstein (asst.)

Trumpet

Toby Penk

Trombone

Douglas Rosenthal

Timpani

Takehiko Mochizuki

Percussion

Chun-Yu Tsai
Michael Roberts
Joel Biedrzycki

Harps

Michael Maganuco
Amanda Romano

Piano

Linda Hall
(TMC Faculty)

Celeste

Yoko Kida

Harmonium

Makiko Hirata

Rehearsal Pianists

Joel Harder
Brett Hodgdon
Yoko Kida

*guest

Center Orchestra in concert, he has also assisted Christoph von Dohnányi in preparing the TMC performances of Strauss's *Ariadne auf Naxos*. For more information, please visit www.kharada.com.

MARTIN BAKARI, tenor (Scaramuccio)

Thelma Fisher Fellowship

Tenor Martin Bakari is entering his second year as a member of the Boston University Opera Institute. Last season Mr. Bakari sang the role of Ferrando in *Così fan tutte* and Lorenzo in the staged premiere of William Bolcom's *Lucrezia*. As an undergraduate at Boston University, he performed the roles of Normanno in *Lucia di Lammermoor*, Monsieur Grivet in Tobias Picker's *Thérèse Raquin*, and Lillas Pastia in *La tragédie de Carmen*, along with a number of musical theater roles. Last summer Mr. Bakari was a studio artist with Opera North, where he sang the role of Remendado in the company's production of *Carmen*. Mr. Bakari won second prize in the junior division of the 2010 Palm Beach Opera Vocal Competition. At Tanglewood this summer, he performs the role of Scaramuccio in *Ariadne auf Naxos*. Mr. Bakari is a student of James Demler and is a native of Yellow Springs, Ohio.

JAVIER BERNARDO, tenor (An Officer)

Omar Del Carlo Fellowship

A native of Peru, Javier Bernardo was a prizewinner at the Classical Singer Competition, Metropolitan Opera Council Auditions in Florida, and the Gerda Lissner Foundation Competition. Opera roles include Rumpelstiltskin in *Transformations*, L'Amônier in *Dialogues des Carmélites*, Rinuccio in *Gianni Schicchi*, Ferrando in *Così fan tutte*, Nemorino in *L'elisir d'amore*, and Kaspar in *Amahl and the Night Visitors*, among others. Mr. Bernardo began studying music formally while completing a degree in sound engineering at Orson Welles Institute in Lima. He studied further at the Peruvian Conservatory of Music and the College of Charleston, and received his bachelor's in music in voice from Palm Beach Atlantic University and a master's degree in voice from the Juilliard School. Mr. Bernardo's other interests include composition and improvisation; he has written songs for voice and piano that are copyrighted by the Library of Congress in Washington.

DEANNA BREIWICK, soprano (Najade)

Daniel and Shirlee Cohen Freed Fellowship/John F. Cogan, Jr. and Mary L. Cornille Fellowship

Soprano Deanna Breiwick is currently pursuing a master's degree at the Juilliard School. Last season she sang the roles of Sister Constance (*Dialogues des Carmélites*) and Beth Moss (*The Tender Land*) with the Juilliard Opera. She has also performed the role of Sister Constance, part of the role of Titania (*A Midsummer Night's Dream*), Sophie (*Werther*), and Norina (*Don Pasquale*) with Mannes Opera. Ms. Breiwick's Alice Tully Hall debut in April under the baton of William Christie was praised by the *New York Times*. Her awards include third place in the Gerda Lissner Competition and grants from the Giulio Gari Foundation, the Licia Albanese-Puccini Foundation, and the Richard F. Gold Career Grant.

EMILY DUNCAN-BROWN, soprano (Echo)

Arlene and Donald Shapiro Fellowship/Anonymous Fellowship

Soprano Emily Duncan-Brown, a native of Canada, began singing professionally at age eleven as the lead singer and character in Cirque du Soleil's touring production *Quidam*. She received her bachelor's degree from McGill University and her master's degree in music from Mannes College. Ms. Duncan-Brown has performed lead roles in Montreal, Toronto, New York, and Tel Aviv, most recently performing Violetta and Michaela with the International Vocal Arts Institute and Violetta and Despina with Mannes Opera. She was a featured soloist at Carnegie Hall in both 2008 and 2009, and was recently awarded second place at the Gerda Lissner International Vocal Competition. Ms. Duncan-Brown has also received awards from the George London Foundation and at the Giulio Gari competition, and was honored with the Great Promise Award from the Metropolitan Opera National Council

Auditions in 2009. She is currently pursuing a professional studies diploma at Mannes College, where she studies with Ruth Falcon.

DAVID SALSBERY FRY, bass (Truffaldin)

Dr. Raymond and Hannah H. Schneider Fellowship/Edward G. Shufro Fund Fellowship

David Salsbery Fry recently made his debut as Olin Blitch in *Susannah* with Opera at Rutgers. Last season he debuted with the Nashville Opera as Il Commendatore in *Don Giovanni*, made his Carnegie Hall debut in concert performances of Barber's *Antony and Cleopatra* with New York City Opera, and returned to Tel Aviv to appear with the International Vocal Arts Institute as Arkel in *Pelléas et Mélisande*. He joined the roster of the Metropolitan Opera for its production of Prokofiev's *The Gambler* in 2008. This coming season he will appear as Ogro in Montsalvage's *El gato con botas* with Gotham Chamber Opera and will reprise the role of Bernard the Bull in *Where the Wild Things Are* with New York City Opera. Mr. Fry received a graduate diploma in voice from the Juilliard School, a master's in opera performance from the University of Maryland, and a bachelor's degree in music from Johns Hopkins University.

CECELIA HALL, mezzo-soprano (The Composer)

Eduardo and Lina Plantilla Fellowship

Mezzo-soprano Cecelia Hall is in her second year of the advanced training program at the Juilliard School, and will make her Metropolitan Opera debut next year as the Second Priestess in Gluck's *Iphigénie en Tauride*. She has sung Mozart's Cherubino and Handel's Ariodante at Juilliard; the title role in the American premiere of Cavalli's *Eliogabalo* at Aspen; and, in her Seattle Opera debut, the title role in the world premiere of Daron Hagen's *Amelia*. This season Ms. Hall also made her New York Philharmonic debut, appeared with Ensemble ACJW under the baton of Thomas Adès at Carnegie's Zankel Hall, and sang with New York Festival of Song in *Latin Lovers* at Glimmerglass Opera, where she was a Young American Artist. Later this year she will appear in recital at London's Wigmore Hall with Sir Thomas Allen in the Samling Showcase. She has studied at DePaul University and the Juilliard School.

HANS PIETER HERMAN, guest artist (The Major-Domo)

Dutch baritone Hans Pieter Herman began his musical studies at the conservatory in his hometown of Amsterdam. Supported by Dutch government funding and a full scholarship, he continued his studies at Northwestern University, where he graduated with honors in voice and opera performance. He attended master classes at the Britten-Pears School in Aldeburgh and was a young artist at the Steans Institute at the Ravinia Festival. His opera roles include Papageno in *Die Zauberflöte*, Leporello in *Don Giovanni*, the Count in *Le nozze di Figaro*, Marcello in *La bohème*, and Alidor in Nicolo's opera *Cendrillon*, performed and recorded in Moscow at the invitation of Richard Bonyngé. Mr. Herman also appeared in the Dutch national tours of *A Little Night Music* and *She Loves Me*. He has won first prize in the Verna Ross-Orndorff Austro-American Music Award Competition and second prize at the Concours de la Chanson Alliance Française. He works for the chorus at Dutch National Opera and is currently writing a show based on the life and work of Charles Trenet. He has studied with, among others, Dame Joan Sutherland, Richard Bonyngé, Galina Vishnevskaya, Christoph Eschenbach, Peter Schreier, and Roger Vignoles.

KRISTIN HOFF, mezzo-soprano (Dryade)

Andrall and Joanne Pearson Scholarship/Pearl and Alvin Schottenfeld Fellowship

Mezzo-soprano Kristin Hoff studied art song and contemporary music at the Ravinia Festival's Steans Institute in 2007 and at the Tanglewood Music Center in 2008. She has sung in Vivier's *Kopernikus* and Elliott Carter's *Syringa* led by Stefan Asbury, and will perform in an upcoming project with the Montreal contemporary opera company Chants Libres and the Nouvel Ensemble Moderne. Art-song projects have included Schubert's *Erkönig* and Brahms's *Neue Liebesliederwalzer* with the Mark Morris Dance Company. Ms. Hoff's roles include Ottavia, Prince Orlofsky, Anna Maurant, Marcellina, Donna Elvira, Mrs. Anderssen,

and Dryade. She was selected for both the 2009 and 2010 Jeunes Ambassadeurs Lyriques du Canada program and has received grants from both the Quebec and Canada art councils. Kristin recently performed Carter's *Syringa* a second time, making her Carnegie Hall debut with the Met Chamber Ensemble and Maestro James Levine.

PATRICK JANG, tenor (Dancing Master)

Penny and Claudio Pincus Fellowship

Canadian tenor Patrick Jang recently performed the roles of Don Basilio and Don Curzio in *The Marriage of Figaro* with Opera Atelier, the Canadian Baroque-opera company. He sang the role of Lord Tolloller in the Toronto Operetta Theatre's production of Gilbert and Sullivan's *Iolanthe* to critical acclaim. Other recent opera credits include the "Anti-recession Opera Series" with Odd Opera, *Ariodante*, *Il matrimonio segreto*, *L'Heure espagnole*, *L'Enfant et les sortilèges*, and *Ariadne auf Naxos*. Mr. Jang resides in Toronto, where he sings and teaches, while continuing to study privately in both Toronto and New York City. Mr. Jang sings the role of the Dancing Master in this summer's Tanglewood production of *Ariadne auf Naxos*.

LAWRENCE JONES, tenor (Brighella)

Alice S. Kandell Fellowship/Tisch Foundation Scholarship

Tenor Lawrence Jones has sung with such companies as Sarasota Opera, Glimmerglass Opera, Opera in the Heights, Opera North, and the Aldeburgh Festival, where he sang the role of Tom Rakewell in Stravinsky's *The Rake's Progress*. During the 2009-10 season, Mr. Jones sang twice with Boston Baroque, first making his company debut as Bastien in Mozart's *Bastien und Bastienne*, later performing in Monteverdi's *Vespro della Beata Vergine*. He also appeared in 2009-10 as soloist in Haydn's *Paukenmesse* at Carnegie Hall, soloist in Mendelssohn's *Die Erste Walpurgisnacht* at Sanders Theatre, and as Goro in *Madama Butterfly* at Lake George Opera. Mr. Jones has sung as soloist with the Charlotte Symphony, Rhode Island Philharmonic, Five Boroughs Music Festival, and Albany Symphony, with which he performed, as Tamino, music from *The Magic Flute*. This is Mr. Jones's third season as a vocal fellow of the Tanglewood Music Center.

AUDREY ELIZABETH LUNA, soprano (Zerbinetta)

Bernice and Lizbeth Krupp Fellowship/Eugene Cook Scholarship

Soprano Audrey Elizabeth Luna is scheduled to make her debut with the Metropolitan Opera as Queen of the Night in *Die Zauberflöte* in the 2010-11 season, and will return later the same season to sing Najade in *Ariadne auf Naxos*. This season she makes multiple returns to the National Philharmonic as soloist in Brahms's *German Requiem*, Vivaldi's *Gloria*, Orff's *Carmina burana*, and Handel's *Messiah*; and sings Gilda in *Rigoletto* with San Antonio Opera, Gretel in *Hänsel und Gretel* with Syracuse Opera, and Rosina in *Il barbiere di Siviglia* with Mississippi Opera and Opera Memphis. This summer she sings Queen of the Night with Santa Fe Opera. Former seasons have included singing Queen of the Night with Opera Ontario, Pittsburgh Opera, and El Paso Opera; Blonde in *The Abduction from the Seraglio*, Juliette in *Roméo et Juliette*, and Anne in Sondheim's *A Little Night Music*, all with Hawaii Opera Theatre; and Cunégonde in *Candide* with Toledo Opera.

ELLIOT MADORE, baritone (The Music Master/Harlekin)

Everett and Margery Jassy Fellowship/TMC Fellowship

Baritone Elliot Madore is a recent winner of the 2010 Metropolitan Opera National Council Auditions. As a TMC Vocal Fellow last summer, he sang the title role of Mozart's *Don Giovanni* in the Tanglewood Music Center production conducted by James Levine. In this summer's TMC staging of Strauss's *Ariadne auf Naxos* he sings the roles of Harlekin and the Music Master with Christoph von Dohnányi conducting. A Toronto native, Mr. Madore is working toward his master of music degree at the Curtis Institute of Music, where his many roles have included the title role in *Don Giovanni*, Belcore (*L'elisir d'amore*), Aeneas (*Dido and Aeneas*), Sid (*Albert Herring*), Rambaldo (*La rondine*), the Shoe Salesman (*Postcard from Morocco*), and the Speaker (*The Magic Flute*), among others. He has also performed with

Opera Colorado as the Marquis d'Obigny (*La traviata*), with Fort Worth Opera as the Speaker (*The Magic Flute*), and with the Opera Company of Philadelphia and Opera Theatre of St. Louis as Prince Yamadori (*Madama Butterfly*). Upcoming engagements for this year include the role of Schaunard (*La bohème*) with Opera Colorado. Mr. Madore was a 2010 finalist in Houston Grand Opera's Eleanor McCollum Competition for Young Singers and was the 2009 winner of the junior division of the Palm Beach Vocal Competition.

SHEA OWENS, baritone (A Lackey)

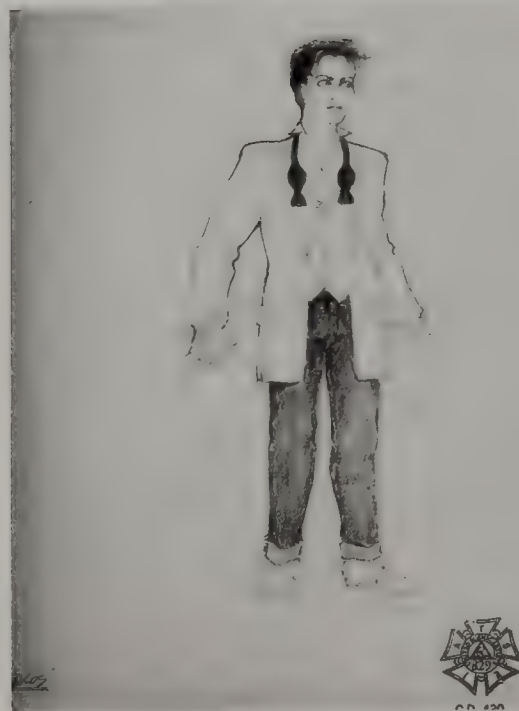
Tappan Dixey Brooks Memorial Fellowship

Baritone Shea Owens graduated from Brigham Young University with a bachelor's degree in vocal performance. Along with his wife Amy, he was recently accepted into the master's program in voice at Rice University. Mr. Owens's credits include playing the four villains in *Les Contes d'Hoffmann* and the title roles in *Don Giovanni* and *Le nozze di Figaro* at BYU. He spent two summers performing with the Utah Festival Opera and most recently sang in the chorus of *Carmen* with Utah Opera. In October Mr. Owens will appear as baritone soloist in Ballet West's production of *Carmina burana*.

TA'U PUPU'A, tenor (Bacchus/The Tenor)

Red Lion Inn/Blantyre Fellowship

Tenor Ta'u Pupu'a was drafted to the NFL Cleveland Browns and later the Baltimore Ravens while attending Weber State University. Injury inspired a return to his first passion—opera. His repertoire includes the Duke (*Rigoletto*), Pinkerton (*Madama Butterfly*), Cassio (*Otello*), Cavaradossi (*Tosca*), the Prince (*The Student Prince*), Maurizio (*Adriana Lecouvreur*), and Don José (*Carmen*). Recent engagements include Knoxville Opera (*The Student Prince* and *New Moon*) in concert, Juilliard Opera Center (Government Minister in *Schwergewicht, oder Die Ehre der Nation* and Dr. Caius in *Falstaff*), and Alexandria Symphony (concert performances



Costume design for "Ariadne auf Naxos"
(the Composer)



Costume design for "Ariadne auf Naxos"
(Zerbinetta)

of *La bohème* and *Madama Butterfly*). In summer 2009 Mr. Pupu'a studied and performed in Italy with Kiri Te Kanawa at the Solti/Te Kanawa Bel Canto Academy. In March 2010, Mr. Pupu'a sang Mahler's *Das Lied von der Erde* in Alexandria and appeared in Terrence McNally's *Master Class* at the Kennedy Center. Mr. Pupu'a is a third-year member of the Juilliard Opera Center.

EMALIE SAVOY, soprano (Ariadne/The Prima Donna)

Michael and Sally Gordon Fellowship

A native of Schenectady, NY, soprano Emalie Savoy recently completed her master's degree in music at the Juilliard School, where she was a student of Marlena Malas. Ms. Savoy's operatic roles have included Erste Dame in Mozart's *Die Zauberflöte*, Susan B. Anthony in Thomson's *The Mother of Us All*, Giulietta in Offenbach's *Les Contes d'Hoffmann*, Doriclea in Cavalli's *La Doriclea*, Norah in Shield's *The Poor Soldier*, the Countess in Mozart's *Le nozze di Figaro*, Anne Sexton in Susa's *Transformations*, and, most recently, Madame Lidoine in Poulenc's *Dialogues des Carmélites* with the Juilliard Opera. Ms. Savoy has appeared in concert with the Oratorio Society of New York, the Juilliard Orchestra, and in performance at Carnegie Hall, Alice Tully Hall, and the New York Society for Ethical Culture. In addition, she has participated in classes with distinguished artists including Renée Fleming, Roger Vignoles, Stephanie Blythe, Sir Andrew Davis, Craig Rutenberg, and Edith Wiens. In September 2010 Ms. Savoy will join the Lindemann Young Artist Development Program at the Metropolitan Opera.

JUSTIN WELSH, baritone (A Wigmaker)

Daphne Brooks Prout Fellowship

As a member of the Canadian Opera Company Ensemble Studio, Justin Welsh has played Fiorello in *Il barbiere di Siviglia*, Guglielmo in *Così fan tutte*, and Rodrigue in *Don Carlos*. He has also played Count Almaviva in *Le nozze di Figaro*, in Sulmona, Italy, and Reverent Blitch in *Susanna*. Other recent roles include Dancaire in *Carmen* and Riccardo in *I puritani*. Mr. Welsh has also sung in such oratorios as Handel's *Messiah* and Bach's *St. Matthew Passion*. He graduated from the master's of music program at the University of British Columbia. Mr. Welsh's awards include first place at the Lotte Lenya Vocal Competition and honorable mentions at the Northwest Metropolitan Regional Finals and the Louis and Cristina Quiloco competition. Upcoming performances include Belcore in *L'elisir d'amore* and the title role in *Don Giovanni*.



FELLOWS OF THE 2010 TANGLEWOOD MUSIC CENTER

Violin

Kathryn Andersen, Pittsfield, MA
BSAV/Carrie L. Peace Fellowship
 Ruth Bacon, Albuquerque, NM
Steve and Nan Kay Fellowship
 Breana Bauman, Cincinnati, OH
Frederic and Juliette Brandt Fellowship
 Stephanie Bibbo, Falmouth, MA
Frelinghuysen Foundation Fellowship
 Ellen Cockerham, Portland, OR
Ronald and Karen Rettner Fellowship
 Alexandra Early, St. Paul, MN
Haskell and Ina Gordon Fellowship
 Alicia Enstrom, Topeka, KS
Dan and Gloria Schusterman Fellowship/Robert Baum and Elana Carroll Fellowship
 Susannah Foster, Medfield, MA
Alfred E. Chase Fellowship
 Amy Galluzzo, London, United Kingdom
Linda J.L. Becker Fellowship
 Joanna Grosshans, Arlington Heights, IL
Juliet Esselborn Geier Memorial Fellowship
 Emily Herdeman Kelly, Rockford, IL
Pokross/Curhan/Wasserman Fellowship
 Myoung-Ji Jang, Seoul, South Korea
Lenox Athenaeum Fellowship/Mr. and Mrs. David B. Arnold, Jr. Fellowship
 Fiona Kraege, Lausanne, Switzerland
Ann and Gordon Getty Foundation Fellowship
 Natalie Kress, Ambler, PA
Mr. and Mrs. Allen Z. Kluchman Memorial Fellowship
 Justine Lamb-Budge, Wayne, PA
Messinger Family Fellowship
 Sun Jung Lee, Seoul, South Korea
Fitzpatrick Family Fellowship
 Vileen Leung, Hong Kong, China
Mary E. Brosnan Fellowship
 Chang Lung Lin, Taiwan ROC
Morris A. Schapiro Fellowship
 Christopher Lin-Brandt, Reno, NV
Bill and Barbara Leith Fellowship
 Rochelle Nguyen, Los Altos, CA
Carolyn and George R. Rowland Fellowship, in honor of Reverend Eleanor J. Panasevich
 Mi Hee Park, Seoul, South Korea
Rita Meyer Fellowship
 Micah Ringham, Vancouver, BC, Canada
Albert L. and Elizabeth P. Nickerson Fellowship
 Rachel Sandman, La Canada, CA
Dr. Lewis R. and Florence W. Lawrence Tanglewood Fellowship/Philip and Bernice Krupp Fellowship
 Alex Shiozaki, Saratoga, CA
Lia and William Poorvu Fellowship

Sarah Silver, Pittsburgh, PA
Richard Smith Memorial Fellowship/Jacques Kohn Fellowship
 Emma Sutton, Cincinnati, OH
Max Winder Memorial Fellowship
 Shuo Wang, Chengdu, Sichuan, China
Gerald Gelbloom Memorial Fellowship/William E. Crofut Family Scholarship
 Tema Watstein, New Haven, CT
Samuel Rapaport, Jr. Family Foundation Fellowship

Viola

Evan Buttemer, Vancouver Island, BC, Canada
Luke B. Hancock Foundation Fellowship
 Matthew Davies, Chilliwack, BC, Canada
Miriam H. and S. Sidney Stoneman Fellowship
 Ellen Gartner-Phillips, Park Ridge, IL
James A. Macdonald Foundation Fellowship/Lori and Paul Deninger Fellowship
 Allyson Goodman, Chelmsford, MA
Theodore Edson Parker Foundation Fellowship
 Amy Mason, Dearborn, MI
Atlantic Trust Company Fellowship, in honor of Edward H. Linde
 Derek Mosloff, Thief River Falls, MN
Evelyn S. Nef Fellowship
 David Moss, Aurora, IL
Charles E. Culpeper Foundation Fellowship
 Esther Nahm, Seoul, South Korea
Robert and Luise Kleinberg Fellowship
 Adam Neeley, Cincinnati, OH
Jane W. Bancroft Fellowship
 Kim Mai Nguyen, Paris, France
Stanley Chapple Fellowship
 Jocelin Pan, Leawood, KS
Harry and Mildred Remis Fellowship
 Anthony Parce, Seattle, WA
Dorothy and Montgomery Crane Scholarship/Bay Bank/BankBoston Fellowship
 Xi Zhang, Jingzhou, Hubei Province, China
Dorothy and Charlie Jenkins Fellowship

Cello

Julia Biber, Brookline, MA
William F. and Juliana W. Thompson Fellowship
 Marybeth Brown-Plambeck, San Francisco, CA
Northern California Fellowship
 Rosanna Butterfield, Vancouver, BC, Canada
Stephen and Dorothy Weber Fellowship
 Michael Dahlberg, Philadelphia, PA
Fassino Family Fellowship/Arno and Maria Maris Student Memorial Fellowship

Amber Docters van Leeuwen, The Hague,
The Netherlands
*Sagner Family Fellowship/Velmans Foundation
Fellowship*

Agnes Kallay, Budapest, Hungary
Judy Gardiner Fellowship

Dahae Kim, New City, NY
Valerie and Allen Hyman Family Fellowship

Meredith McCook, Tyler, TX
*Marion Callanan Memorial Fellowship/The
Casty Family Fellowship*

Char Prescott, Alexandria, VA
Stephanie and Bob Gittleman Fellowship

Nataliya Pshenychna, Kyiv, Ukraine
Friends of Armenian Culture Society Fellowship

Mikala Schmitz, Lansdale, PA
*Helene R. and Norman L. Cabners Fellowship/
Robert J. and Jane B. Mayer Fellowship*

Alexandra Thompson, Pittsburgh, PA
Darling Family Fellowship

Caleb van der Swaagh, New York, NY
James and Caroline Taylor Fellowship

Joshua Zajac, Downers Grove, IL
*Leo L. Beranek Fellowship/Lucy Lowell
Fellowship*

Double Bass

Charles Clements, Westborough, MA
Surdna Foundation Fellowship

Allison Cook, Troy, MI
George and Ginger Elvin Fellowship

Blake Hinson, West Des Moines, IA
Edward G. Shufro Fund Fellowship

Ha Young Jung, Seoul, South Korea
Donald Law Fellowship

Lee Philip, New Freedom, PA
*Helaine B. Allen Fellowship/Ethel Barber Eno
Scholarship*

Bebo Shiu, Spring, TX
*Morningstar Family Fellowship/Bay Bank/
BankBoston Fellowship*

Gerald Torres, Cincinnati, OH
Jan Brett and Joe Hearne Fellowship

Flute

Jessica Anastasio, San Antonio, TX
Claire and Millard Pryor Fellowship

Martha Long, Chapel Hill, NC
Theodore and Cora Ginsberg Fellowship

Benjamin Smolen, Charlotte, NC
Kitte Sporn Fellowship

Heather Zinninger, Louisville, KY
Leslie and Stephen Jerome Fellowship

Oboe

Kristina Goettler, San Diego, CA
Fernand Gillet Memorial Fellowship

Amanda Hardy, Prole, IA
*Dr. Marshall N. Fulton Memorial Fellowship/
Steinberg Fellowship*

Kari Kistler, Reston, VA
Kitte Sporn Fellowship

Sarah Lewis, Petoskey, MI
*Augustus Thorndike Fellowship/Miriam Ann
Kenner Memorial Scholarship*

Clarinet

Georgiy Borisov, Tashkent, Uzbekistan
*Evelyn and Ron Shapiro Fellowship/Sydelle and
Lee Blatt Fellowship*

Daniel Goldman, New York City, NY
Mr. and Mrs. Jay Marks Fellowship

Emil Khudyev, Ashgabat, Turkmenistan
Starr Foundation Fellowship

Christopher Pell, Atlanta, GA
Edwin and Elaine London Family Fellowship

Bassoon

Alexandra Berndt, Stevensville, MI
*Robert G. McClellan, Jr. & IBM Matching
Grants Fellowship*

Kathryn Brooks, Cleveland, OH
*Denis and Diana Osgood Tottenham Fellowship/
Sherman Walt Memorial Fellowship*

Thomas DeWitt, Austin, TX
*Ushers/Programmers Instrumental Fellowship,
in honor of Bob Rosenblatt*

Luke Varland, Spring Arbor, MI
John and Elizabeth Loder Fellowship

Horn

Matthew Bronstein, Agoura Hills, CA
Miriam H. and S. Sidney Stoneman Fellowship

Meghan Guegold, Mantua, OH
The Edward I. and Carole J. Rudman Fellowship

Clark Matthews, Shelby, NC
Susan B. Kaplan Fellowship

Andrew Mee, Pickering, ON, Canada
Ushers and Programmers Fellowship

Molly Norcross, Willow Street, PA
George and Roberta Berry Fellowship

Kolio Plachkov, Plovdiv, Bulgaria
*Kingsbury Road Charitable Foundation
Fellowship*

Trumpet

Ryan Beach, Lincoln, NE
Clowes Fund Fellowship

David Cohen, Evanston, IL
André Côme Memorial Fellowship

Michael Dobrinski, Seminole, FL
Armando A. Ghitalla Fellowship

Eli Maurer, Ridgewood, NJ
Dr. John Knowles Fellowship

Toby Penk, Renton, WA
Edward S. Brackett, Jr. Fellowship

Trombone

Ross Holcombe, Tallahassee, FL
Arthur and Barbara Kravitz Fellowship/Stephen and Persis Morris Fellowship
 Douglas Rosenthal, Northbrook, IL
BSO Members' Association Fellowship
 Samuel Schlosser, Seattle, WA
Evelyn S. Nef Fellowship

Bass Trombone

Nozomi Kasano Flatt, Sendai, Japan
Akiko Shiraki Dynner Memorial Fellowship

Tuba

Landres Bryant, West Palm Beach, FL
Kitte Sporn Fellowship

Percussion

Joel Biedrzycki, Bedford, NH
Jerome Zipkin Fellowship
 Kyle Brightwell, Reston, VA
Lost & Foundation Fellowship
 Zachary Crystal, Potomac, MD
Barbara Lee/Raymond E. Lee Foundation Fellowship
 Takehiko Mochizuki, Nagareyama, Chiba, Japan
Ruth S. Morse Fellowship
 Michael Roberts, Fairfax County, VA
Avedis Zildjian Percussion Fellowship/Brookline Youth Concerts Awards Committee Fellowship
 Chun-Yu Tsai, Taoyuan, Taiwan ROC
Anna Sternberg and Clara J. Marum Fellowship

Harp

Michael Maganuco, Glencoe, IL
John and Susanne Grandin Fellowship
 Amanda Romano, Staten Island, NY
Harry and Marion Dubbs Fellowship/Kathleen Hall Banks Fellowship

Piano

Alexander Bernstein, Walla Walla, WA
Leonard Bernstein Fellowship
 Angel Cabrera, Guadalajara, Spain
Saville Ryan and Omar Del Carlo Fellowship
 Rachel Chao, Taichung, Taiwan ROC
Felicia Montealegre Bernstein Fellowship/Nat Cole Memorial Fellowship
 Aurelien Eulert, Strasbourg, France
Florence Gould Foundation Fellowship
 Joel Harder, Camrose, AB, Canada
Billy Joel Keyboard Fellowship
 Makiko Hirata, Yokohama, Japan
Adele and John Gray Memorial Fellowship/Catherine and Paul Bittenwieser Fellowship
 Brett Hodgdon, Dover, NH
Kandell Family Fellowship/R. Amory Thorndike Fellowship

Yoko Kida, Ichikawa, Chiba, Japan
Wilhelmina C. Sandwen Memorial Fellowship
 Ying-jhu Lai, Taichung, Taiwan ROC
Merwin Geffen, M.D. and Norman Solomon, M.D. Fellowship
 Ryan MacEvoy McCullough, Eureka, CA
Peggy Rockefeller Memorial Fellowship
 William McNally, Pittsburgh, PA
Paul Jacobs Memorial Fellowship
 Nana Shi, Shenyang, Liaoning, China
Mr. and Mrs. Joseph L. Cohen Fellowship

Soprano

Elizabeth Baldwin, Sylvania, OH
Edward H. and Joyce Linde Fellowship
 Deanna Breiwick, Seattle, WA
Daniel and Shirlee Cohen Freed Fellowship/John F. Cogan, Jr. and Mary L. Cornille Fellowship
 Sarah Joanne Davis, Arlington, TX
Wittels Family Fellowship
 Emily Duncan-Brown, Mississauga, ON, Canada
Arlene and Donald Shapiro Fellowship/Anonymous Fellowship
 Danya Katok, State College, PA
Cynthia L. Spark Scholarship/Richard F. Gold Memorial Scholarship
 Audrey Elizabeth Luna, Salem, OR
Bernice and Lizbeth Krupp Fellowship/Eugene Cook Scholarship
 Adrienne Pardee, Los Angeles, CA
Ushers/Programmers Harry Stedman Vocal Fellowship
 Emalie Savoy, Schenectady, NY
Michael and Sally Gordon Fellowship

Mezzo-Soprano

Leslie Davis, Halifax, NS, Canada
Leah Jansizian Memorial Scholarship/Mary H. Smith Scholarship
 Cecelia Hall, Durham, NC
Eduardo and Lina Plantilla Fellowship
 Kristin Hoff, St. Catharines, ON, Canada
Andrall and Joanne Pearson Scholarship/Pearl and Alvin Schottenfeld Fellowship
 Laura Mercado-Wright, San Antonio, TX
Athena and James Garivaltis Fellowship
 Sarah Nisbett, Ann Arbor, MI
Naomi and Philip Kruvant Family Fellowship

Tenor

Martin Bakari, Yellow Springs, OH
Thelma Fisher Fellowship
 Javier Bernardo, Lima, Peru
Omar Del Carlo Fellowship
 Patrick Jang, Barrie, ON, Canada
Penny and Claudio Pincus Fellowship

Lawrence Jones, Essex, United Kingdom
*Alice S. Kandell Fellowship/Tisch Foundation
Scholarship*

Ta'u Pupu'a, Tonga
Red Lion Inn/Blantyre Fellowship

Baritone

Elliot Madore, Toronto, ON, Canada
*The Everett and Margery Jassy Fellowship/Arno
and Maria Maris Student Memorial Fellowship*

Shea Owens, Scottsdale, AZ
Tappan Dixey Brooks Memorial Fellowship

Andrew Sauvageau, Astoria, OR
William Randolph Hearst Foundation Fellowship
Justin Welsh, Vancouver, BC, Canada
Daphne Brooks Prout Fellowship

Bass

David Salsbery Fry, Mount Joy, PA
*Dr. Raymond and Hannah H. Schneider
Fellowship/Edward G. Shufro Fund Fellowship*

Composition

Shawn Brogan Allison, Newport News, VA
*William and Mary Greve Foundation-John J.
Tommaney Memorial Fellowship*

Lembit Beecher, Santa Cruz, CA
Wallace-Reader's Digest Fund Fellowship

Ruby Fulton, Cherokee, IA
Patricia Plum Wylde Fellowship

Eric Nathan, Larchmont, NY
Leonard Bernstein Fellowship

Osnat Netzer, Haifa, Israel
Lola and Edwin Jaffe Fellowship

Nicholas Vines, Sydney, New South Wales,
Australia
Otto Eckstein Family Fellowship

Conducting

Keitaro Harada, Tokyo, Japan
Seiji Ozawa Fellowship

Cristian Macelaru, Timisoara, Romania
*Evelyn and Phil Spitalny Fellowship/Maurice
Abravanel Scholarship*

Alexander Prior, London, United Kingdom
James Levine Fellowship, in honor of Ed Linde

Library

Jodie Peterson, Kansas City, MO
Margaret Lee Crofts Fellowship

Audio Engineering

Justin Balch, San Francisco, CA
C. D. Jackson Fellowship

James Clemens-Seely, Montreal, QC,
Canada
Harold G. Colt, Jr. Memorial Fellowship

Stephen Lilly, St. John's, NL, Canada
*Caroline Grosvenor Congdon Memorial
Fellowship*

Brian Losch, Palatine, IL
Rosamund Sturgis Brooks Memorial Fellowship

Piano Tech

Christa Andrepont, Baton Rouge, LA
Merrill Lynch Fellowship

William Grueb, North Kingstown, RI
*Stephanie Morris Marryott & Franklin J.
Marryott Fellowship*

Joshua Salverda, Branchton, ON, Canada
Marie Gillet Fellowship

The New Fromm Players

Marie Tachouet, flute, Portland, OR

Ryan Yuré, clarinet, Los Angeles, CA

Nolan Pearson, piano, Bedford, TX

Katherine Bormann, violin, Bismarck, ND

Joseph Maile, violin, Cincinnati, OH

Pei-Ling Lin, viola, Taipei, Taiwan ROC

Kathryn Bates Williams, cello, San
Francisco, CA



**Through music, we create more
harmonious communities.**

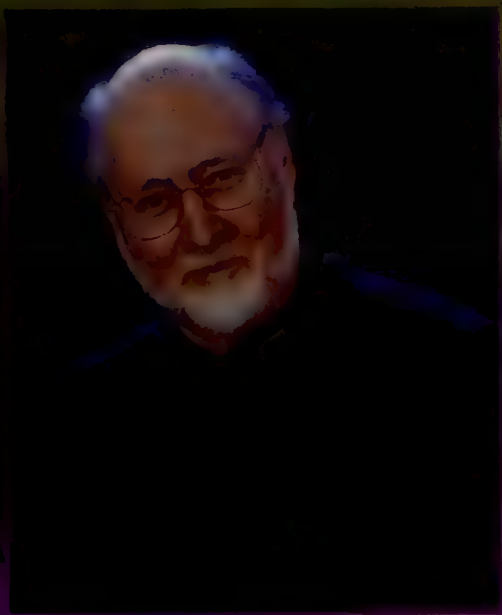
Whether they make us laugh, cry or simply smile, the performing arts do much more than merely entertain. Bank of America is proud to be the season sponsor of Tanglewood.

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SALUTING JOHN WILLIAMS ON HIS
30TH SUMMER AT TANGLEWOOD



Tanglewood

ON PARADE AUGUST 3, 2010

Tanglewood on Parade

Tuesday, August 3, 2010

- | | |
|------|---|
| 2:00 | Fanfares at Main Gate (BUTI) |
| 2:00 | Instrument Playground (Theatre Colonnade; until 4pm) |
| 2:30 | TMC Dvořák Serenades (Ozawa Hall) |
| 2:30 | BUTI Chamber Music (Chamber Music Hall) |
| 3:00 | Free tours of Tanglewood (courtesy Boston Symphony Association of Volunteers; departing from the Visitors Center porch, until 7:30pm) |
| 3:15 | The Strolling Magic of Bonaparte (Lawn, until 3:45pm) |
| 4:00 | BUTI Young Artists Orchestra and Chorus (Shed) |
| 4:00 | The Magic of Bonaparte (Manor House Lawn, overlooking the lake, until 5pm) |
| 4:00 | TMC Music of Chopin, Schumann, and Bolcom (Ozawa Hall) |
| 5:15 | The Strolling Magic of Bonaparte (Lawn, until 5:45pm) |
| 5:30 | Classical Tangent, with Bonnie Bewick, Benjamin Levy, and friends (Manor House Lawn, overlooking the lake) |
| 8:00 | Fanfares from Shed Stage (TMC Fellows) |
| 8:30 | Gala Concert (Shed) |

TMC = Tanglewood Music Center

BUTI = Boston University Tanglewood Institute

Back to Life Chair Massage throughout the day (Lawn near Visitor Center)

Face Painting by Bria throughout the day (Lawn near Glass House)

Hurdy Gurdy, Monkey & Me throughout the day (Lawn)

105mm Howitzers fired by the Brockton, MA-based 1st Battalion, 101st Field Artillery Regiment of the Massachusetts Army National Guard

DR. DONALD LUBOWICH, Coordinator of the Astronomy Outreach Program at Hofstra University, gives concertgoers a glimpse of the heavens this summer throughout Long Island and at the Tanglewood Music Festival. Sponsored by a NASA grant, the star-gazing will include telescope observations of the sun prior to the concerts and of the moon, planets, stars, and nebulae after the events, combined with a multimedia astronomy presentation. The Amateur Observers' Society of New York is a partner with this program.

Welcome

Welcome to Tanglewood on Parade, our annual celebration of the unique confluence of art, nature, education, and sheer enjoyment that makes this place special. TOP is an occasion for all of us—the BSO and the Boston Pops, the Tanglewood Music Center, and the Boston University Tanglewood Institute—to join together for an exceptional day of music making.

TOP is also special in being a benefit for the Tanglewood Music Center. It was the dream of Serge Koussevitzky, realized in 1940, to create a center for advanced musical study at the BSO's summer home, for teaching, learning, and music making at the highest possible level. And though built on ideals, the TMC is nevertheless a gloriously real place, deriving its reality from a truly fortunate gathering of elements—the presence of a great orchestra; the opportunity for the TMC Fellows to work and socialize with some of the world's greatest performing and teaching artists, including not only members of the BSO but visiting artists and a distinguished faculty of composers; the beauty of the landscape against which all of this happens; and you, our appreciative and loyal audience whose presence not only inspires and supports us, but provides a reality check for all we try to accomplish.

The TMC has had a remarkable history. In its 68 years, more than 10,000 of its alumni have gone on to perform on the world's stages as soloists and ensemble musicians, to form the core of many of the world's orchestras and opera companies, to conduct these same orchestras and operas, to write some of the music they play—and then go on themselves to become the next generation of great teaching artists. To help support all this, Tanglewood On Parade brings in funding that, added to the donations of many generous individuals, makes it possible for all of those participating in the TMC's programs to attend for free: the costs of room, board, and tuition are covered by full Fellowships.

The guiding spirit in all of this since 2005 has been BSO Music Director James Levine. This year's TMC programs, planned by Maestro Levine, are being implemented by some of the world's most distinguished musicians: Christoph von Dohnányi conducting fully staged performances of Strauss's *Ariadne auf Naxos*; Michael Tilson Thomas leading the TMC Orchestra in Mahler's Third Symphony; Herbert Blomstedt guiding the orchestra in Hindemith's *Symphonic Metamorphoses on Themes of Carl Maria von Weber*; and Robert Spano concluding the Festival of Contemporary Music, and the TMC season, with Aaron Copland's Third Symphony, honoring both the TMC's 70th anniversary and Copland as its first director. This evening's gala concert is doubly celebratory in also marking the 30th Tanglewood anniversary of John Williams. All of these great musicians, and James Levine, join us in thanking you for being here today to support Tanglewood and the TMC. We wish all of you a very special and happy Tanglewood on Parade!



Serge Koussevitzky

Ellen Highstein

Ellen Highstein

Director, Tanglewood Music Center

Tanglewood Music Center Directorship, endowed in honor of Edward H. Linde by Alan S. Bressler and Edward I. Rudman

Celebrating John Williams

Today's Tanglewood on Parade celebrates not only the Tanglewood Music Center but also one of the great musicians in the history of Tanglewood and the Boston Symphony Orchestra. John Williams began his relationship with the organization when he became Boston Pops conductor in 1980, and although he stepped down in 1993 we've been fortunate to maintain a strong, and growing, relationship with a man who is truly an icon in the music world.

I say that John is an icon—but however true that is, he means so much more to us here at Tanglewood, musically, artistically, and personally, than his public image can possibly convey. The man who composed the soundtracks to *Star Wars* and *Saving Private Ryan* and *Schindler's List* has given the world music that will live forever. But we at Tanglewood also know and work with one of the most personable and down-to-earth gentlemen around. Moreover, the musicians are always excited to work with him. When retiring principal harpist Ann Hobson Pilot was asked what composer she'd like to write a piece celebrating her career, John Williams was her immediate choice. John wrote his gorgeous harp concerto *On Willows and Birches* for Ann, who premiered it with the BSO and James Levine at the start of this past Symphony Hall season. This is just one example among many demonstrating John's great rapport with the BSO's musicians. It's truly remarkable that one of the busiest composers in the world has made time to write significant pieces for individuals in the orchestra.

What John means to Tanglewood, and what Tanglewood means to John, goes well beyond his many activities here. He speaks frequently about the legacy that runs from Koussevitzky and Copland through Bernstein and Ozawa. At the same time he has great humility about his own legacy here—it's something the rest of us are probably a lot more aware of than he is. There are other beautiful and interesting places to be in the world, but it's clear John has a special connection to this place. He often comes here just to be here, even if he doesn't have a concert. We might find him walking quietly around the grounds, just taking it all in.

A few years ago, Tanglewood planted a little Lacebark Pine next to the Koussevitzky Music Shed to celebrate John Williams. In a few years it's grown to about twice its original height, and we're told it's a hardy and robust species that grows steadily and should be around a long, long time. Given John's deep love for nature and trees in particular (several of his titles, in addition to *On Willows and Birches*, make reference to trees), while we can't embody in a concert or a single pine all that John Williams means to Tanglewood, we're happy we have a symbol here of the long and fruitful relationship we have to this great, great individual.



Mark Volpe

Managing Director, Boston Symphony Orchestra

Eunice and Julian Cohen Managing Directorship, fully funded in perpetuity

Performers for Tonight's Gala Concert

KEITH LOCKHART is Conductor of the Boston Pops Orchestra.

JOHN WILLIAMS is Conductor Laureate of the Boston Pops Orchestra.

STEFAN ASBURY is Coordinator of the Tanglewood Music Center Conducting Program. He was a TMC Fellow in 1990.

JULIAN KUERTI is Assistant Conductor of the Boston Symphony Orchestra. He was a TMC Fellow in 2005.

YO-YO MA is a frequent guest performer with the Boston Symphony Orchestra.

ELIZABETH BALDWIN is a Vocal Fellow of the Tanglewood Music Center.

Tanglewood on Parade

Tanglewood on Parade is an annual all-day musical event that offers thousands of concertgoers the opportunity to experience what Tanglewood stands for as a center of music-making that draws audiences from around the world. The Tanglewood on Parade tradition began more than six decades ago under the auspices of the legendary Serge Koussevitzky, who was conductor of the Boston Symphony Orchestra from 1925 to 1949, founded the Tanglewood Music Center—the BSO's summer academy for advanced young musicians—in 1940, and who that year decided to stage an “Allied Relief Fund Benefit” to assist Britain and France. By 1950, Tanglewood on Parade had become an established daylong event, attracting not only famous musicians and conductors, but even such notables as former first lady Eleanor Roosevelt, who appeared with Koussevitzky and the BSO in 1950 as narrator for Prokofiev's *Peter and the Wolf*. Today, Tanglewood on Parade attracts more than 10,000 people annually to hear the Boston Symphony Orchestra, the Boston Pops Orchestra, the Tanglewood Music Center Orchestra, the Boston University Tanglewood Institute Orchestra and Chorus, and a variety of smaller ensembles, all representing, in the space of just a single day, some of the best talent that Tanglewood has to offer.



Gala Concert

Tuesday, August 3, at 8:30pm

THE GREGORY E. BULGER FOUNDATION CONCERT

For the benefit of the Tanglewood Music Center

TANGLEWOOD MUSIC CENTER ORCHESTRA

BOSTON SYMPHONY ORCHESTRA

BOSTON POPS ORCHESTRA

KEITH LOCKHART, JOHN WILLIAMS, STEFAN ASBURY, and

JULIAN KUERTI, conductors

YO-YO MA, cello

ELIZABETH BALDWIN, soprano

WILLIAMS
(b.1932)

March from *Superman*

Suite from *JFK*

Theme

Motorcade

Arlington

BOSTON POPS ORCHESTRA,

KEITH LOCKHART conducting

Three songs from *Seven for Luck*

Song

Chocolate

Serenade

Music from *Harry Potter*

Hedwig's Theme

Fawkes the Phoenix

Harry's Wondrous World

TANGLEWOOD MUSIC CENTER ORCHESTRA,

STEFAN ASBURY conducting

ELIZABETH BALDWIN, soprano (TMC Fellow, *Seven for Luck*)

INTERMISSION

For New York (Variations on Themes of
Leonard Bernstein)

BOSTON SYMPHONY ORCHESTRA,
JULIAN KUERTI conducting

Music from *Memoirs of a Geisha*

Sayuri's Theme
Going to School
Brush on Silk

BOSTON SYMPHONY ORCHESTRA
JOHN WILLIAMS conducting
YO-YO MA, cello

TCHAIKOVSKY *1812 Overture*
(1840-1893)

TANGLEWOOD MUSIC CENTER ORCHESTRA and
BOSTON SYMPHONY ORCHESTRA,
JOHN WILLIAMS conducting

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In consideration of the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

CLOSE ENCOUNTERS OF THE RARE KIND

A tribute to John Williams celebrating his 30th Tanglewood anniversary,
by Caroline Taylor

It was a frigid night in January 1980.

John Williams had recently been appointed the long-awaited successor to Arthur Fiedler. He had just conducted a triumphant concert at Carnegie Hall and I had been dispatched by my new boss at the Boston Symphony, Peter Gelb, to stand guard at the Russian Tea Room. I, too, had been recently hired (John often jokes that he and I are



John Williams and Kim after a Boston Pops concert featuring surprise appearances from some extra-terrestrials and superheroes in 1990.

members of the same class: class of 1980) although our stations, obviously, could not have been more different. I was told by Peter, in no uncertain terms, to remain outside the room where the post-concert reception was to be and to allow NO ONE in, and if I did, the consequences would be dire.

So there I stood, a lone sentry, in an unheated corridor, watching steaming samovars on gleaming silver trays pass by, desperately trying to look as tall and as menacing as I could to ward off would-be party crashers (I don't think the word paparazzi had come into common usage yet, but they were lurking, too). After what

seemed like an eternity, Peter and other esteemed guests swooped in, as I maintained my look-out. I had stolen a chair and finally sat down, my new and only pair of high heels killing me. I felt a tap on my shoulder and looking up, saw the outstretched hand of John Williams.

"Hello," he offered. "We haven't met."

I made an Ewok-like squeak, and he took my hand to lead me into the rarified air of the reception room (Peter Gelb glaring at my impertinence, no doubt). That was the beginning of one of the great blessings of my life and certainly of the Boston Symphony's and all its facets. The 30 years since have been a remarkable adventure, informed and transformed by this rare and wonderful friendship with John.

It didn't take long before all of us at the BSO realized that a door to another world had been flung open. At John's first Tanglewood On Parade 30 years ago this summer, he mentioned that he had some guests coming. In his typically humble and unassuming manner, he asked if it could be arranged to have them escorted backstage. "Of course, John," one of us on staff answered. "How will we know them?"

"Well, you'll probably recognize them," he said, quietly.

Nancy Knutsen, his assistant at the time, hissed "Kim, you idiot. It's Steven Spielberg and Amy Irving."

That was a pattern to be repeated countless times over the years as we, within the confines of Symphony Hall or Tanglewood or on tour, would meet friends from John's "other world"—Harrison Ford, Henry Fonda, Chris Reeves, Richard Dreyfuss, and Tom Cruise, along with Darth Vader and, on that first Opening Night, R2 D2 and C3PO. It was indeed a window into another universe, an infusion of energy and opportunity and Hollywood-style glamour to the somewhat staid and buttoned-up world of the BSO three decades ago. I remember, early on, asking John what movie he was going to work on next.

"Well, Angel," he replied (using a by now familiar term of endearment), "it's a little film about an alien who gets left behind from his spaceship and makes friends with a boy." I inwardly rolled my eyes, thinking, "Extraterrestrial friendship? Oh, THAT'S going to be a big hit."

John made us part of a magical landscape: the Boston Pops performed at the re-dedication of the Statue of Liberty; the Lincoln Memorial, the Rose Garden at the White House, and led the first tours with that orchestra to Japan, to the Hollywood Bowl. He brought Hollywood to us by having the orchestra record the now-classic film scores to *Schindler's List* and *Saving Private Ryan*, with Tom Hanks addressing the orchestra from the first balcony and reading a letter from Abraham Lincoln to a mother who had lost five sons in the Civil War. We watched while John, now a part of *our* family, scored the Olympics year after year. We hear his theme to this day on NBC Nightly News. We marveled as he wrote 51 film scores during his tenure with us, cheered as he deservedly won multiple Oscars and a staggering eighteen Grammys.

But in the end, it is not about these honors and accolades, all of which would be more than enough to dazzle and impress and captivate us. It is who he is, what he stands for, how he lives his life in those

small, unchronicled moments that are the true measure of his greatness. Longtime *Boston Globe* critic Richard Dyer once wrote, "... but the real authenticity comes from Williams, who knows how to look at an image, how to achieve empathy with a feeling, and how to translate them into shimmering sound."

If I may add a postscript, Richard: into shimmering friendship as well.

It's been an enchanted 30 years, John. May the Force be with you.



At Tanglewood on Parade 1994, Seiji Ozawa leads the Boston Symphony Orchestra in a performance of Mozart's Concerto in F for Three Pianos, K.242, with Maria Tipo, Emanuel Ax, and John Williams as the soloists.
(photo: Walter H. Scott)

Caroline (Kim) Taylor is a Trustee of the Boston Symphony; she worked for the orchestra for twenty-five years. John Williams introduced her, backstage at a Boston Pops television taping, to her husband, James Taylor.

JOHN WILLIAMS

In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.



Mr. Williams has composed the music and served as music director for more than 100 films. His 35-year artistic partnership with director Steven Spielberg has resulted in numerous acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan*, *Amistad*, *Munich*, *Catch Me If You Can*, and *Empire of the Sun*. Mr. Williams also composed the scores for all six *Star Wars* films, the first three

Harry Potter films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *Sabrina*, *The Cowboys*, *The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-five Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhévinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News*, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. *Seven for Luck*, a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's *On Willows and Birches*, a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993, after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including *Liberty Fanfare* for the rededication of the Statue of Liberty in 1986, *American Journey* for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and *Soundings* for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California.

He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged *Air and Simple Gifts* especially for the inaugural ceremony of President Barack Obama.



John Williams with director Steven Spielberg and violin soloist Itzhak Perlman, during the Symphony Hall recording sessions for portions of Mr. Williams's score to "Schindler's List" in 1993. The film went on to receive seven Academy Awards, including Best Picture, Best Director, and Best Original Score. (photo: Miro Vintoniv)



Mr. Williams leading the Boston Pops Orchestra at Tanglewood in 1994 (photo: Walter H. Scott)

John Williams wrote *Seven for Luck*, a setting of poems by Pulitzer Prize winner and former U.S. Poet Laureate Rita Dove, in 1997. Soprano Cynthia Haymon was soloist with the Boston Symphony Orchestra, John Williams conducting, in the world premiere performance, which took place at Tanglewood in the Koussevitzky Music Shed on July 25, 1998.

JOHN WILLIAMS, Three songs from "Seven for Luck"

Texts by Rita Dove (b.1952)

Song

When I was young the moon spoke in riddles
and the stars rhymed. I was a new toy
waiting for my owner to pick me up.

When I was young, I ran the day to its knees.
There were trees to swing on, crickets for capture.

I was narrowly sweet, infinitely cruel,
tongued in honey and coddled in milk,
sunburned and silvery and scabbed like a colt.

And the world was already old.
And I was older than I am today.

Chocolate

Velvet fruit, exquisite square
I hold up to sniff
between finger and thumb—

how you numb me
with your rich attentions!
If I don't eat you quickly,

you'll melt in my palm.
Pleasure seeker, if I let you
you'd liquefy everywhere.

Knotted smoke, dark punch
of earth and night and leaf,
for a taste of you

any woman would gladly
crumble to ruin.
Enough chatter: I am ready
to fall in love!

Serenade

Look for me
Under the rose
Look for me
Wherever love grows

There you'll find
A drop of dew
It is the tear
I've left for you

Look for me
Beyond the skies
Look for me
Wherever love flies

Surely you know
Don't act surprised
Heartbreak lives on
When memory's died

Look for me
Behind your eyes
Listen for me
When someone sighs

Go to sleep
You'll dream of me
Wake to eat
I'm in your tea

If you take her there
Where lovers go
I'll be waiting
Under the rose

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Ruth Bacon, Albuquerque, NM
Steve and Nan Kay Fellowship

Breana Bauman, Cincinnati, OH
Frederic and Juliette Brandi Fellowship

Stephanie Bibbo, Falmouth, MA
Frelinghuysen Foundation Fellowship

Ellen Cockerham, Portland, OR
Ronald and Karen Rettner Fellowship

Alexandra Early, St. Paul, MN
Haskell and Ina Gordon Fellowship

Alicia Enstrom, Topeka, KS
Dan and Gloria Schusterman Fellowship/Robert Baum and Elana Carroll Fellowship

Susannah Foster, Medfield, MA
Alfred E. Chase Fellowship

Amy Galluzzo, London, United Kingdom
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Shuo Wang, Chengdu, Sichuan, China
Gerald Gelbloom Memorial Fellowship/William E. Crofut Family Scholarship

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Viola

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David Moss, Aurora, IL
Charles E. Culpeper Foundation Fellowship

Esther Nahm, Seoul, South Korea
Robert and Luise Kleinberg Fellowship

Adam Neeley, Cincinnati, OH
Jane W. Bancroft Fellowship

Kim Mai Nguyen, Paris, France
Stanley Chapple Fellowship

Jocelin Pan, Leawood, KS
Harry and Mildred Remis Fellowship

Anthony Parce, Seattle, WA
Dorothy and Montgomery Crane Scholarship/Bay Bank/BankBoston Fellowship

Xi Zhang, Jingzhou, Hubei Province, China
Dorothy and Charlie Jenkins Fellowship

Cello

Julia Biber, Brookline, MA
William F. and Juliana W. Thompson Fellowship

Marybeth Brown-Plambeck, San Francisco, CA
Northern California Fellowship

Rosanna Butterfield, Vancouver, BC, Canada
Stephen and Dorothy Weber Fellowship

Michael Dahlberg, Philadelphia, PA
Fassino Family Fellowship/Arno and Maria Maris Student Memorial Fellowship

Amber Docters van Leeuwen, The Hague,
The Netherlands
*Sagner Family Fellowship/Velmans Foundation
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Agnes Kallay, Budapest, Hungary
Judy Gardiner Fellowship

Dahae Kim, New City, NY
Valerie and Allen Hyman Family Fellowship

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Friends of Armenian Culture Society Fellowship

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Edward G. Shufro Fund Fellowship

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Benjamin Smolen, Charlotte, NC
Kitte Sporn Fellowship

Heather Zinninger, Louisville, KY
Leslie and Stephen Jerome Fellowship

Oboe

Kristina Goettler, San Diego, CA
Fernand Gillet Memorial Fellowship

Amanda Hardy, Prole, IA
*Dr. Marshall N. Fulton Memorial Fellowship/
Steinberg Fellowship*

Kari Kistler, Reston, VA
Kitte Sporn Fellowship

Sarah Lewis, Petoskey, MI
*Augustus Thorndike Fellowship/Miriam Ann
Kenner Memorial Scholarship*

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*Evelyn and Ron Shapiro Fellowship/Sydelle and
Lee Blatt Fellowship*

Daniel Goldman, New York City, NY
Mr. and Mrs. Jay Marks Fellowship

Emil Khudyyev, Ashgabat, Turkmenistan
Starr Foundation Fellowship

Christopher Pell, Atlanta, GA
Edwin and Elaine London Family Fellowship

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Alexandra Berndt, Stevensville, MI
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Clark Matthews, Shelby, NC
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Andrew Mee, Pickering, ON, Canada
Ushers and Programmers Fellowship

Molly Norcross, Willow Street, PA
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- Douglas Rosenthal, Northbrook, IL
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Bass Trombone

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Akiko Shiraki Dynner Memorial Fellowship

Tuba

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Soprano

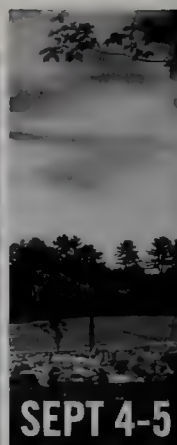
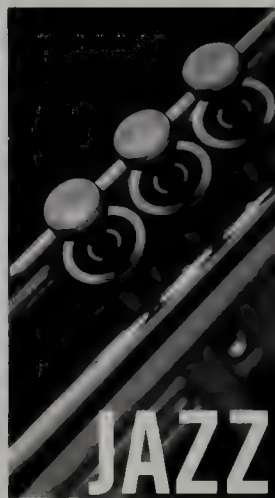
- Elizabeth Baldwin, Sylvania, OH
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- Audrey Elizabeth Luna, Salem, OR
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Ushers/Programmers Harry Stedman Vocal Fellowship
- Emalie Savoy, Schenectady, NY
Michael and Sally Gordon Fellowship

Mezzo-Soprano

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Leah Jansizian Memorial Scholarship/Mary H. Smith Scholarship
- Cecelia Hall, Durham, NC
Eduardo and Lina Plantilla Fellowship
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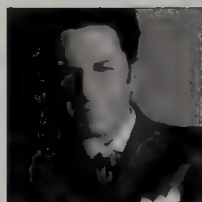
Tenor

- Martin Bakari, Yellow Springs, OH
Thelma Fisher Fellowship
- Javier Bernardo, Lima, Peru
Omar Del Carlo Fellowship
- Patrick Jang, Barrie, ON, Canada
Penny and Claudio Pincus Fellowship



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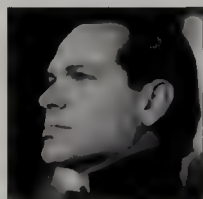
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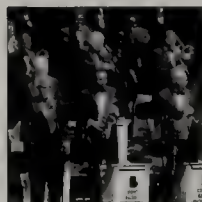
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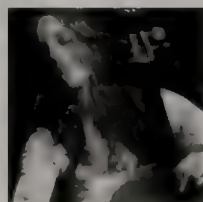
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In 1965, Erich Leinsdorf, then music director of the Boston Symphony Orchestra, invited the Boston University College of Fine Arts to create a summer training program for high school musicians as a counterpart to the BSO's Tanglewood Music Center. Envisioned as an educational outreach initiative for the University, this new program would provide young advanced musicians with unprecedented opportunity for access to the Tanglewood Festival. Since then, the students of the Boston University Tanglewood Institute have participated in the unique environment of Tanglewood, sharing rehearsal and performance spaces; attending a selection of BSO master classes, rehearsals, and activities; and enjoying unlimited access to all performances of the Boston Symphony Orchestra and the Tanglewood Music Center.

Now in its forty-fifth season, the Boston University Tanglewood Institute continues to offer aspiring young artists an unparalleled, inspiring, and transforming musical experience. Its interaction with the Boston Symphony Orchestra and the Tanglewood Music Center makes BUTI unique among summer music programs for high school musicians. BUTI alumni are prominent in the world of music as performers, composers, conductors, educators, and administrators. The Institute includes Young Artists Programs for students age fifteen to eighteen (Instrumental, Vocal, Piano, Harp, and Composition) as well as Institute Workshops (Clarinet, Flute, Oboe, Bassoon, Saxophone, Trumpet, Horn, Trombone, Tuba/Euphonium, Percussion, Double Bass, and String Quartet). Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Boston University Tanglewood Institute, please stop by our office on the Leonard Bernstein Campus on the Tanglewood grounds, or call (413) 637-1430 or (617) 353-3386.

The final two concerts of the 2010 BUTI season will feature the Young Artists Chorus, conducted by Ann Howard Jones, performing works by Barber, Paulus, Schumann, Dove, and Rautavaara in Ozawa Hall on Saturday, August 7, at 2:30 p.m. and the Young Artists Orchestra, conducted by Federico Cortese, performing Rachmaninoff's Second Symphony in the Tanglewood Theatre on Saturday, August 14, at 2:30 p.m.

Tours of Tanglewood

July 10–August 29

The Tanglewood Association of the Boston Symphony Association of Volunteers offers free, historical, one-hour walking tours of the Tanglewood grounds, including visits to the Koussevitzky Music Shed, Ozawa Hall, other music facilities, the Visitors Center history rooms, and more.

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A special program celebrating the Silk Road Ensemble's tenth anniversary

"This Week at Tanglewood"

Once again this summer, Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7:15-7:45pm for "This Week at Tanglewood" hosted by Martin Bookspan, a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. This week's guests, on Friday, August 6, are BSO Assistant Conductor Shi-Yeon Sung and members of the Silk Road Ensemble. The series continues through Friday, August 27, the final weekend of the BSO's 2010 Tanglewood season.

Saturday-Morning Open Rehearsal Speakers

July 10, 17, 24; August 21—Robert Kirzinger, BSO Assistant Director of Program Publications

July 31; August 14—Jan Swafford of The Boston Conservatory

August 7, 28—Elizabeth Seitz of The Boston Conservatory

Koussevitzky Shed video projections provided by Myriad Productions, Saratoga Springs, NY



Prelude Concert
Friday, August 6, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

WENDY PUTNAM, violin
OWEN YOUNG, cello
LAWRENCE WOLFE, double bass
THOMAS MARTIN, clarinet
DANIEL BAUCH, percussion
VYTAS BAKSYS, piano

GANDOLFI "Line Drawings," for violin, clarinet, and piano
I. Canon, Cut and Paste
II. A Farewell to Old Friends
III. Hidden Variable
IV. Obbligato Aria
V. Chickens

BRUBECK "Danza del Soul"



Bank of America is proud to sponsor the 2010 Tanglewood season.

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In consideration of the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

The expansive musical interests of **Michael Gandolfi** (b.1956) encompass not only contemporary concert music, but also the jazz, blues, and rock genres by which route he came to music as a guitar player. As a Tanglewood Music Center Fellow in 1986, he got to know the conductor Oliver Knussen, whose championing of Gandolfi's music did much to elevate the young composer's reputation. Gandolfi later returned to Tanglewood as a new-music electric guitarist and ultimately joined the composition faculty in 1998. In August 2004 his *Impressions from "The Garden of Cosmic Speculation,"* commissioned by the Tanglewood Music Center, was premiered by the TMC Orchestra; it was also performed by the Boston Symphony Orchestra. He expanded that piece, now called more simply *The Garden of Cosmic Speculation*, for the Atlanta Symphony Orchestra in spring 2007. A further large-scale work for the Atlanta Symphony is his chorus-and-orchestra piece *QED: Engaging Richard Feynman*, premiered in June 2010 with Robert Spano conducting. He has also written music for such groups as Speculum Musicae, the Orpheus Chamber Orchestra, and the Boston Modern Orchestra Project, which released an all-Gandolfi CD in 2009.

In addition to Tanglewood, Michael Gandolfi has been a faculty member of the New England Conservatory and has taught at Harvard and Indiana University, among others. Teaching is for him a collaborative activity that dovetails with his love for the exchange and exploration of ideas. The breadth of his musical investigation is paralleled by his cultural curiosity, resulting in many points of contact between the world of music and other disciplines, including science, film, theater, and history.

Line Drawings was commissioned by the Concord Chamber Music Society and was premiered in September 2009. The piece was inspired, as many of Gandolfi's works, by an outside influence, specifically the works of Pablo Picasso. At the time of the premiere, Gandolfi wrote:

None of my pieces is tethered to a precise Picasso drawing but they are written in the spirit of the Picasso works: concise, clear, written with a sense of immediacy and sureness of stroke, light and airy. To this end, I decided that each of these pieces needed to be written quickly; each was written in no more than three days, and some (e.g., Canon, Cut and Paste) were written in a single session.

Lately, I have been interested in experiencing the act of composition through a visceral and exhilarating framework, which I have been able to achieve through these self-imposed limitations. One feature that binds each of these markedly different pieces is that they are all composed of lines, i.e., they are pieces that place a premium on melody and linear activity.

Canon, Cut and Paste: a very tight, strict, four-part canon that utilizes transposition, mirror and retrograde techniques. The most compositionally complex pieces of the lot.

Obbligato Aria: a very simple rising spiral, adorned by lines that are an inversion of the spiral and contrapuntal ornamentation. The simplest composition of the group.

Hidden Variable: an embedded staple of the repertoire serves as the basis for this hybrid variation-form.

A Farewell to Old Friends: a simple accompanimental figure and a tetrachord/pentachord-derived melody that joins with it.

Chickens: An up-tempo romp with a decidedly jazzy flavor all of which is expressed through a modified rondo form.

—Michael Gandolfi

Line Drawings is one of several Gandolfi pieces being performed at Tanglewood this summer. The Boston Symphony Chamber Players performed his *Plain Song, Fantastic*

Dances in Ozawa Hall in July; that piece was commissioned for the Chamber Players, who premiered it in October 2005. It was recently recorded by the group as part of an all-American CD on the BSO Classics label, to be released this fall. Later this month, Gandolfi's *Design School* will be performed by Tanglewood Music Center Fellows during the Festival of Contemporary Music on Sunday, August 15, at 10 a.m. in Ozawa Hall.

Chris Brubeck (b.1952) bears one of the most distinguished names in American music as the son of and for many years now a collaborator with his father, the jazz musician and composer Dave Brubeck. Growing up with the example of his father's wide-ranging musical activities always present, it cannot be a surprise that his own musical world is both wide and inclusive. He plays a number of instruments, sings, and composes in both jazz and classical genres.

For high school he went to the Interlochen Musical Arts Academy in Michigan, where he had rehearsals of the orchestra for two hours a day, of the big band jazz ensemble three times a week, as well as concert band, small brass ensembles, and informal student rock-and-roll groups. He then studied at the University of Michigan. But he says that the major influence on his own music was not composition lessons from his father, or any other particular teacher, but the "great learning process of playing in [Dave Brubeck's] classical pieces with symphony orchestras." One of his compositional idols is Stravinsky, who once declared that "Composition is selective improvisation," a phrase that Chris Brubeck takes as his mantra.

The commission for *Danza del Soul* was made possible by a grant from the Harvard Musical Society. The idea to commission a work from Chris Brubeck for the Concord Chamber Music Society arose from the fortunate happenstance that Wendy Putnam was performing a violin concerto on the same Boston Pops program that included the world premiere of Brubeck's *Convergence* (written for the centennial of Symphony Hall). Relaxing after the concert, the violinist and the composer got acquainted. In addition, Tom Martin had been the soloist in *Convergence*, and Brubeck had gotten to know Larry Wolfe some years before when he was part of the ensemble accompanying Bill Crofut in Pops performances.

When writing for a classical ensemble, he likes to get to know the personalities of the musicians who will be playing his music and writing specifically for them, a technique that is also very much a part of jazz composition. Others may play the music later, but the first conception is inspired by the personality and the performance style of the people for whom the work is written. "So," explains Brubeck, "I made this piece 'personality driven'; it affected how I wrote the work."

He composed *Danza del Soul* in the summer of 2006, and completed the draft shortly before a "rough read-through" on Sunday, August 20. The reading was taped so that he could listen to it while considering revisions. He found that he particularly liked some of the things that happened as "mistakes," so, using the reading as a source, he rewrote (by his own estimate) about ten percent of the score on the basis of things that he liked from the players themselves.

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

The punning title, *Danza del Soul* (which hints at the proper Spanish for "dance of the sun" but instead suggests soul music that goes dancing), came because "without any intention from me, the piece took on a kind of 'Spanish' life. It's quite theatrical. And in the 6/8 tempos where it hurtles along, Larry Wolfe has bass solos that remind me of Eddie Gomez from Chick Corea's group." The main "theatrical" element of the piece will become evident in the performance.

Notes by ROBERT KIRZINGER (Gandolfi) and STEVEN LEDBETTER (Brubeck)

Composer/annotator Robert Kirzinger is Assistant Director of Program Publications of the Boston Symphony Orchestra.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

The notes for "Danza del Soul" were originally written for the Concord Chamber Music Society, and are used with permission from that group.

Artists

Born in Wisconsin, **Wendy Putnam** began her study of the violin at three and made her first concert hall appearance at nine, as a soloist with the Green Bay Symphony. By sixteen she enrolled at Louisiana State University, from which she received both her bachelor's and master's degrees. She soon joined the New World Symphony, serving as concertmaster for two international tours and for a Grammy-nominated recording. Ms. Putnam performed as soloist with the New World Symphony Chamber Players and collaborated with such artists as Sir Georg Solti, Josef Swensen, Phillipe Entremont, and Benjamin Pasternack in chamber concerts in the U.S. and abroad. She worked under the direction of Tilson Thomas, Ozawa, Bernstein, Eschenbach, and Rostropovich, also performing solo and chamber recitals throughout Italy, Switzerland, and Japan. In 1991, while working with Josef Gingold at Indiana University, she won the concertmaster position of the New Orleans Symphony; soon afterwards she was named concertmaster of that ensemble's successor, the Louisiana Philharmonic Orchestra, with which she made several concerto appearances. In 1995, her performance of Tchaikovsky's Violin Concerto with Maxim Shostakovich was named "Best Classical Performance of the Year" by the *New Orleans Times-Picayune*. Ms. Putnam has been the recipient of numerous fellowships and awards from numerous organizations, including the National Federation of Music Clubs and the Henry B. Cabot Foundation at Tanglewood. In 1996 she was appointed to the violin section of the Boston Symphony Orchestra. She continues to concertize and collaborate in chamber concerts with world-renowned musicians, as well as with her colleagues in the BSO. Ms. Putnam is founder and director of the Concord Chamber Music Society in Concord, Massachusetts, and also serves on the faculty of the Tanglewood Music Center.

Cellist **Owen Young** joined the BSO in August 1991. A frequent collaborator in chamber music concerts and festivals, he has also appeared as concerto soloist with numerous orchestras. He has appeared in the Tanglewood, Aspen, Banff, Davos, Sunflower, Gateway, Brevard, and St. Barth's music festivals and is a founding member of the innovative chamber ensemble Innuendo. Mr. Young's performances have been broadcast on National Public Radio, WQED in Pittsburgh, WITF in Harrisburg, and WGBH in Boston. He has performed frequently with singer/songwriter James Taylor, including the nationally televised recorded concert "James Taylor Live at the Beacon Theatre" in New York City. Mr. Young has been on the faculties of the Boston Conservatory, the New England Conservatory Extension Division, and the Longy School of Music, and is

currently active in Project STEP (String Training and Education Program for students of color) and the BSO's Boston Music Education Collaborative. From 1991 to 1996 he was a Harvard-appointed resident tutor and director of concerts in Dunster House at Harvard University. His teachers included Eleanor Osborn, Michael Grebanier, Anne Martindale Williams, and Aldo Parisot. A *cum laude* graduate of Yale University with both bachelor's and master's degrees from Yale, Mr. Young was a Tanglewood Music Center Fellow in 1986 and 1987. After winning an Orchestra Fellowship in 1987, he played with the Atlanta Symphony in 1988 and with the Boston Symphony in 1988-89. He was a member of the New Haven Symphony in 1986-87 and of the Pittsburgh Symphony from 1989 until he joined the BSO in 1991.

Lawrence Wolfe joined the Boston Symphony Orchestra bass section in 1970, becoming the orchestra's youngest member at that time; he was named assistant principal bass of the Boston Symphony Orchestra and principal bass of the Boston Pops Orchestra during the 1981-82 season. A graduate of New England Conservatory, Mr. Wolfe studied double bass with William Curtis, Leslie Martin, and Gary Karr. As a Fellow at the Tanglewood Music Center, he was awarded the Albert Spaulding Prize for the most promising and outstanding instrumentalist. He is now a faculty member at Boston University, New England Conservatory, and the Boston Conservatory. Represented on Titanic Records by his album, "Lawrence Wolfe, Double Bass," Mr. Wolfe has appeared as soloist at Carnegie Recital Hall, NEC's Jordan Hall, Kilbourne Hall in Rochester, and Symphony Hall, where he has been a soloist with the Boston Symphony Orchestra and the Boston Pops Orchestra. Mr. Wolfe was a judge and performed with his wife, soprano Pamela Wolfe, at the International Double Bass Competition on the Isle of Man in England. At the invitation of the Australian String Teachers Association, Mr. Wolfe toured the major cities of Australia, performing in recitals and teaching master classes. At the 1988 convention of the International Institute of the String Bass in Los Angeles, he was a recitalist, judge, and arranger. At Disneyland, he conducted an ensemble of eighty bass players in his own arrangements of Disney tunes. As a composer, Mr. Wolfe has numerous popular songs and three musicals to his credit. Ronald Feldman conducted the Boston Pops Esplanade Orchestra in the premiere of his overture, *Freefall*, and John Williams conducted the Boston Pops Orchestra in the premiere of his trumpet concerto with Timothy Morrison as soloist. *Prophecy and Joy*, a celebratory piece for chorus and orchestra to words by Walt Whitman, was commissioned by the Masterworks Chorale for their fiftieth-anniversary concert at Symphony Hall.

Thomas Martin is associate principal clarinetist of the Boston Symphony Orchestra and principal clarinetist of the Boston Pops Orchestra. Mr. Martin began his professional music career as a clarinetist, saxophonist, and flutist at age thirteen, performing with several big bands and combos in his native Wisconsin. He later attended the Eastman School of Music in Rochester, New York, where his clarinet studies were with Stanley Hasty and former Boston Symphony clarinetist Peter Hadcock. Through his

Stu Rosner



association with the Boston Symphony and Boston Pops, Mr. Martin has worked with most of the world's leading conductors, soloists, and entertainers. Outside of these two orchestras, he maintains an active schedule as a soloist, chamber musician, and teacher. His performance of the east coast premiere of Elliott Carter's *Clarinet Concerto* at Tanglewood in 1998 was highly praised, and he played that work again at Tanglewood in 2008 as part of that summer's Carter Centenary Celebration. His performances with the Boston Pops included a 100th anniversary tribute to Benny Goodman in June 2009; he gave the American premiere of Carter's *Poems of Louis Zukofsky* with soprano Lucy Shelton as part of the 2009 Festival of Contemporary Music at Tanglewood last summer; and he makes a solo appearance with the Boston Symphony Orchestra on Sunday afternoon, August 16, performing Leonard Bernstein's *Prelude, Fugue, and Riffs* for clarinet and jazz ensemble with Robert Spano conducting. In May he performed with the Hawthorne String Quartet at the 2010 Prague Spring Music Festival, where he also gave the premiere of a new clarinet sonata composed for him by Sir André Previn, with the composer at the piano.

Percussionist **Daniel Bauch** joined the Boston Symphony Orchestra in fall 2009, having held the position of assistant principal timpanist and percussionist with the Detroit Symphony for three years. He began playing percussion at age seven and during high school studied with the BSO's Timothy Genis and Will Hudgins. Mr. Bauch earned a bachelor's degree from the Juilliard School in 2002 under the tutelage of Daniel Druckman. While in New York he performed in concert with pianist Maurizio Pollini as part of a Carnegie Hall Perspectives Series, premiered a new work by Osvaldo Golijov with Dawn Upshaw and the Orpheus Chamber Orchestra in Carnegie Hall, and recorded a CD with the New York New Music Ensemble released on Albany Records. Mr. Bauch earned a master's degree from Boston University, studying with Timothy Genis, and following graduation was offered a position on the faculty at BU, where he remained for two years. In Boston, he frequently performed with local contemporary music ensembles and appeared as a soloist with the Alea III ensemble. He has been as guest performer with the New York Philharmonic, Boston Symphony, Boston Symphony Chamber Players, Boston Ballet, Marlboro Festival Orchestra, Hartford Symphony, Springfield Symphony, and the Orpheus Chamber Orchestra. Mr. Bauch is also a founding member of New Music Detroit, a contemporary chamber group made up of Detroit Symphony players. He has attended the Music Academy of the West festival in Santa Barbara and was a Tanglewood Music Center percussion fellow in 2001 and 2002. Mr. Bauch has presented master classes both in the US and abroad, and currently serves during the summer as the percussion faculty member for the Young Artist Orchestra for the Boston University Tanglewood Institute.

Pianist **Vytas J. Baksys** is an active freelance collaborator performing in a variety of recitals, competitions, and other musical settings employing various styles and genres throughout North America, Europe, and Asia. Since 1989 he has been the faculty pianist of the Fellowship Conducting Program at Tanglewood. He is a frequent keyboardist with the Boston Symphony and Boston Pops orchestras, has performed on several occasions with the Boston Symphony Chamber Players, and works with such other area ensembles as the Boston Secession, Concord Chamber Music Society, South Coast Chamber Music Society, and the Rivers School Conservatory. Of Lithuanian descent, Mr. Baksys is a graduate of the New England Conservatory of Music and State University of New York at Stony Brook. He has participated in recordings for RCA, CRI, Golden Crest, Sony Classical, Deutsche Grammophon, Warner Brothers, Nonesuch, and BSO Classics.

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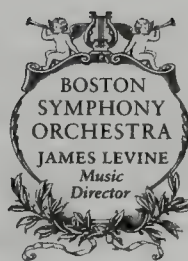
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Allegro vivace

Andantino

Allegro ma non troppo

RICHARD GOODE

{ I n t e r m i s s i o n }

TCHAIKOVSKY Symphony No. 6 in B minor, Opus 74, "Pathétique"

Adagio—Allegro non troppo

Allegro con grazia

Allegro molto vivace

Adagio lamentoso—Andante

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Felix Mendelssohn (1809-1847)

"Calm Sea and Prosperous Voyage," Overture, Opus 27

First performance: December 1, 1832, Berlin, led by the composer, who composed "Calm Sea and Prosperous Voyage" in 1828 and revised it in 1832. *First BSO performance:* January 1886, Wilhelm Gericke cond. *Tonight's performance is the first by the BSO since Karl Muck conducted "Calm Sea and Prosperous Voyage" in Boston, Baltimore, Brooklyn, New York, and Philadelphia between November 1915 and January 1916 during the 1915-16 season.* BSO bass trombonist Douglas Yeo performs on the bass wind instrument the serpent in this performance.

Felix Mendelssohn was scion to one of Berlin's wealthiest and most cultured families, and it was inevitable that the lessons provided for him by the city's best tutors would include readings from Germany's greatest man of letters and thought, Johann Wolfgang von Goethe. Mendelssohn early developed a taste for Goethe's writings,



and he returned to them throughout his life. In 1821 he was presented to Goethe in Weimar by his composition teacher, Carl Zelter, a longtime friend and musical adviser to the writer. Mendelssohn played his works and improvised for Goethe, who tested the boy's powers of sight-reading with manuscript copies of music by Mozart and Beethoven; the poet (age seventy-two) was delighted with the precocious musician (age twelve). Mendelssohn reported home in one of his first letters: "Every morning I get a kiss from the author of *Faust* and *Werther*, and every afternoon two kisses from my friend and father Goethe. Think of that!" The two remained fast friends and regular correspondents until Goethe's death in March 1832. On his last visit to Weimar, in 1830, Mendelssohn received from the great man a copy of *Faust*

with the following inscription: "To my dear young friend F.M.B[artholdy], the powerful and gentle master of the piano, as a remembrance of happy May days in 1830—J.W.v. Goethe."

To enhance the experience of his first excursion upon the ocean, taken during a family holiday in 1824 at the Baltic resort of Dobberan, Mendelssohn read Goethe's pair of brief poems titled *Calm Sea and Prosperous Voyage*, which had previously served as the subject for song settings by Johann Friedrich Reichardt and Schubert and a choral work of 1815 by Beethoven. In June 1828, the verses inspired a concert overture from Mendelssohn, which was given a private tryout at a concert in the family mansion on September 7. (Goethe sent his congratulations: "Sail well in your music—may the voyage always be as prosperous as this!") Mendelssohn continued to tinker with the piece until 1832, when he conducted its formal premiere at the Berlin Singakademie on December 1. *Calm Sea and Prosperous Voyage* thereafter became a regular entry on his programs, and it was the music with which he opened his first concert as music director of the Leipzig Gewandhaus Orchestra in October 1835.

Calm Sea and Prosperous Voyage is arranged in the form of two musical chapters (slow—fast) capped by a majestic coda suggesting the safe arrival of the vessel. Though the age of motorized ships has made the "calm sea" merely a symbol of good fortune, Mendelssohn's time of wind-driven vessels viewed such a condition with foreboding, as Goethe's poem indicates:

*Deep and tranquil are the waters,
Not a stir now moves the sea,
And with worried look the seaman
Sees but smoothest waves around.
Not a breath from any angle!*

*Deathly silence, horrible!
In the vast expanse and surface
Not a ripple moves, nor a wave.*

Mendelssohn's music is solemn, nearly motionless: "the calm dream of movement without being able to move," wrote Niels Gade, the Danish composer and conductor, and friend and successor to Mendelssohn at the Gewandhaus. A breath of air—a rising wisp of melody from the flute—signals the resumption of the voyage:

*Now mists tear asunder,
The skies are much brighter,
And Aeolus [god of the winds] loosens
The anxious ties.
Winds now blow gently,
The skipper gets busy.
Make haste, make haste!
The waves now are parted,
The distance comes nearer;
Now I behold land!*

Music of optimism and vibrant energy, fitted into a finely crafted form modeled on the Classical sonata, depicts the vessel on its journey. A noble coda, perhaps indicating an official ceremony of welcome, greets the travelers on their arrival in port. The work closes, however, not with fanfare brilliance, but with a tiny, quiet thematic reminiscence of the voyage, "a poetic surprise of a high order," according to the esteemed English musicologist Sir Donald Tovey.

RICHARD E. RODDA

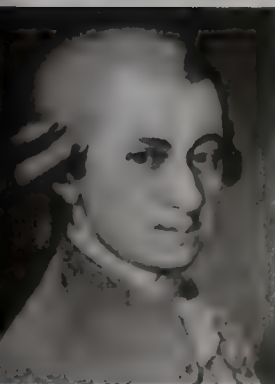
Cleveland-based Richard E. Rodda provides program notes for orchestras and chamber music series across the country. Program note copyright ©2010 Richard E. Rodda.

Wolfgang Amadè Mozart (1756-1791)

Piano Concerto No. 14 in E-flat, K.449

First performance: Entered into Mozart's own catalogue of his compositions (as the first entry in that catalogue) on February 9, 1785, and probably played by Mozart in Vienna on March 17 that year; written for his pupil Barbara von Ployer, it was played at the Ployer house in Döbling, outside Vienna, the following week, on March 23,

though whether by Mozart or his student is unclear. *First BSO performance:* November 1967, Erich Leinsdorf cond., Lilian Kallir, soloist. *First Tanglewood performance:* July 19, 1981, Andrew Davis cond., Pierre-Laurent Aimard, soloist. *Most recent Tanglewood performance:* August 11, 1991, Orpheus Chamber Orchestra, Cecile Licad, soloist: until now, the only Tanglewood performance other than the 1981 BSO performance.



This concerto begins the amazing series of twelve piano concertos Mozart wrote in 1784-1786, the years when his popularity in Vienna was at its crest. Mozart wrote this concerto and the one in G major, K.453, for his student Barbara von Ployer. Babette, as she was called, was a gifted and evidently delightful young woman whose father, Privy Councillor Gottfried Ignaz von Ployer, held responsible positions in several ministries—everything from Education and Justice to Mint and Mines—and who also had business connections with Salzburg. Mozart was much attached to Babette, to whom Haydn also dedicated one of his strongest piano pieces, the F minor Variations of 1793.

The Allegro vivace is one of only three piano-concerto first movements by Mozart in triple meter. Its scale is as modest as its sonority—this is the shortest of Mozart's mature concertos—but the temper of this music is anything other than bland: here is music that is peppery in spirit, often abrupt in gesture, full of surprises in strategy and detail.

The manner of the Andantino is gentle, but this is music of affecting depth of feeling. This movement is also distinguished for its lovely scoring detail and for the lavish embellishments in the piano part. Perhaps if Mozart had been writing for himself rather than for a student, even one so gifted as Babette, he would have improvised the embellishments rather than writing them out.

It is, however, the finale that is the most striking part of K.449. Mozart was at this time interested in giving more weight and substance to his concerto finales, and it is a problem to which he finds many fascinating solutions: the elaborate minuet interludes in K.271 and K.482, the *opera buffa* finale-within-a-finale in his other concerto for Babette, K.453, and the profusion of counterpoint in K.459 are among the most radical examples. In this concerto, too, Mozart achieves a piquant enlivening of the texture by means of polyphony, beginning at once with the first eight bars in the two groups of violins. The tempo of Allegro ma non troppo—full of energy but measured and articulated in a delightfully prickly sort of way—is itself as unusual as anything in the whole concerto, and it is slow enough to allow room for brilliant elaboration. Not least, one should mention the remarkable sense of unity in this finale, a movement in which everything seems to be witty expansion from a single point of departure.

MICHAEL STEINBERG

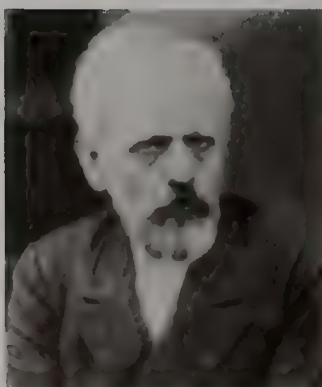
Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.



Pyotr Ilyich Tchaikovsky (1841-1893)

Symphony No. 6 in B minor, Opus 74, "Pathétique"

First performance: October 28, 1893, St. Petersburg, Tchaikovsky cond. (nine days before his death). *First BSO performance:* December 1894, Emil Paur cond. *First Tanglewood performance:* August 13, 1938, Serge Koussevitzky cond. *Most recent Tanglewood performance:* July 3, 2009, James Levine cond.



During Tchaikovsky's last years, his reputation grew enormously outside of Russia, but he was left prey to deepening inner gloom, since his countrymen rarely recognized his genius. He had, moreover, been shattered by the sudden breaking-off of the strange but profoundly moving epistolary relationship that he had carried on for fourteen years with Nadezhda von Meck, whose financial assistance and understanding had sustained him through difficult times. Though they never met face to face, their relationship was one of the strongest, in its emotional depth, that either of them was ever to experience; she, for unknown reasons, decided to end the correspondence decisively in October 1890. Tchaikovsky never fully recovered from the blow. Another reason for his depression was an old but continuing concern—the constant fear that his homosexuality might become known to the public at large or to the authorities (which would lead to terrible consequences, since homosexuality was

regarded as a crime that might involve serious legal consequences, including banishment and the loss of his civil rights).

Tchaikovsky was also concerned that he was written out. In 1892 he began a symphony and had even partly orchestrated it when he decided to discard it entirely (some twenty-five years ago it was completed by a Russian musicologist and performed as Tchaikovsky's "Seventh Symphony"; the composer's self-critical view was right). But a trip to western Europe in December brought a warm reunion: he visited his old governess, whom he had not seen for over forty years. The two days he spent with her, reading over many letters from his mother and his brothers and sisters, not to mention some of his earliest musical and literary work, carried him off into a deep nostalgia. As the composer wrote to his brother Nikolai, "There were moments when I returned into the past so vividly that it became weird, and at the same time sweet, and we both had to keep back our tears."

The retrospective mood thus engendered may have remained even though he returned to Russia at low ebb: "It seems to me that my role is finished for good." Yet the recent opportunity to recall his childhood, when combined with his fundamentally pessimistic outlook, may well have led to the program for the work that suggested

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itself to him and captured his attention on the way home. Within two weeks of writing the foregoing words, Tchaikovsky was hard at work on what was to become his masterpiece. Home again, he wrote in mid-February to a nephew that he was in an excellent state of mind and hard at work on a new symphony with a program—"but a program that will be a riddle for everyone. Let them try and solve it." He left only hints: "The program of this symphony is completely saturated with myself and quite often during my journey I cried profusely." The work, he said, was going exceedingly well. On March 24 he completed the sketch of the second movement—evidently the last to be outlined in detail—and noted his satisfaction at the bottom of the page: "O Lord, I thank Thee! Today, March 24th, completed preliminary sketch well!!!"

The orchestration was interrupted until July because he made a trip to Cambridge to receive an honorary doctorate, an honor that he shared with Saint-Saëns, Boito, Bruch, and Grieg (who was ill and unable to be present). He was presented for the degree with a citation in Latin that appropriately singled out the "*ardor fervidus*" and the "*languor subtristis*" of his music. When he returned home he found that the orchestration would be more difficult than he expected: "Twenty years ago I used to go full speed ahead and it came out very well. Now I have become cowardly and unsure of myself. For instance, today I sat the whole day over two pages—nothing went as I wanted it to." In another letter he noted, "It will be... no surprise if this symphony is abused and unappreciated—that has happened before. But I definitely find it my very best, and in particular the most sincere of all my compositions. I love it as I have never loved any of my musical children."

Though Tchaikovsky was eager to begin an opera at once, the Sixth Symphony was to be the last work he would complete. The premiere on October 28 went off well despite the orchestra's coolness toward the piece, but the audience was puzzled by the whole—not least by its somber ending. Rimsky-Korsakov confronted Tchaikovsky at intermission and asked whether there was not a program to that expressive music;

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the composer admitted that there was, indeed, a program, but he refused to give any details. Five days later Tchaikovsky failed to appear for breakfast; he complained of indigestion during the night, but refused to see a doctor. His situation worsened, and in the evening Modest sent for medical help anyway. For several days Tchaikovsky lingered on, generally in severe pain. He died at three o'clock in the morning on November 6.

Though it is generally believed that Tchaikovsky's death was the result of cholera brought on by his drinking a glass of unboiled water during an epidemic, the extraordinarily expressive richness of the Sixth Symphony, and particularly that of its finale, has inspired a great deal of speculation regarding the composer's demise. It has even been suggested that Tchaikovsky poisoned himself, fearing denunciation of himself to the Tsar as a homosexual by a duke with whose nephew he had struck up a friendship! Other writers have asserted that the music was composed because of the composer's premonitions of impending death. Yet perusal of his letters makes clear that until the last few days he was in better spirits than he had enjoyed for years, confident and looking forward to future compositions. The expressive qualities of the Sixth Symphony follow from his two previous symphonies, which are also concerned in various ways with Fate. The Fourth and Fifth symphonies had offered two views of man's response to Fate—on the one hand finding solace in the life of the peasants, on the other struggling to conquest, though through a somewhat unconvincing victory. In the Sixth Symphony, Fate leads only to despair.

Tchaikovsky never did reveal a formal program to the symphony, though a note found among his papers is probably an early draft for one:

The ultimate essence of the plan of the symphony is LIFE. First part—all impulsive passion, confidence, thirst for activity. Must be short. (Finale DEATH—result of collapse.) Second part love; third disappointments; fourth ends dying away (also short).

In the end, all of this (and any possible elaborations of it) remained the composer's secret. The title that it now bears came only the day after the first performance, when the composer, having rejected "A Program Symphony" (since he had no intention of revealing the program) and Modest's suggestion of "Tragic," was taken with his brother's alternative suggestion, "Pathetic." Modest recalled his brother's reaction: "Excellent, Modya, bravo, *Pathetic!*" and before my eyes he wrote on the score the title by which it has since been known." The title gives a misimpression in English, where "pathetic" has become a debased slang word, almost totally losing its original sense of "passionate" or "emotional," with a hint of its original Greek sense of "suffering." In French it still retains its significance. And the symphony is, without a doubt, the most successful evocation of Tchaikovsky's emotional suffering, sublimated into music of great power.

Ultimately, of course, Tchaikovsky's farewell vision is a somber one, congruent with his own pessimistic view of life. But it is worth remembering—especially given all the stories that whirl around the composer—that his art, and especially the *Pathétique* Symphony, was a means of self-transcendence, a way of overcoming the anguish and torment of his life. It has sometimes been assumed in the past that Tchaikovsky chose to revel in his misery; but in the Sixth Symphony, at least, he confronted it, recreated it in sound, and put it firmly behind him.

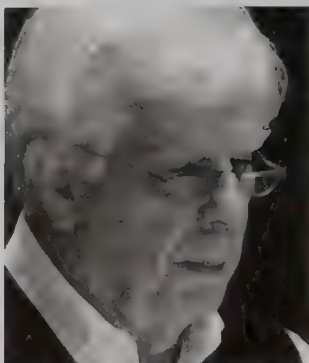
STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.



Guest Artists

Christoph von Dohnányi



Christoph von Dohnányi is recognized as one of the world's preeminent orchestral and opera conductors. At Tanglewood this summer, besides his two Boston Symphony concerts this weekend, he also conducted the Tanglewood Music Center production of Strauss's *Ariadne auf Naxos*, graciously stepping in at short notice for James Levine. In addition to guest engagements with the major opera houses and orchestras of Europe and North America, his appointments have included opera directorships in Frankfurt and Hamburg; principal orchestral conducting posts in Germany, London, and Paris; and a legendary twenty-year tenure as music director of the Cleveland Orchestra. In 2009-10, he led subscription concerts with the Boston Symphony, the Chicago Symphony, and the New York Philharmonic. 2007-08 marked the end of his tenure as principal conductor of London's Philharmonia Orchestra, of which he is now honorary conductor for life. This past season he led the Philharmonia in Madrid and in Cardiff, in a Brahms symphony cycle at the Théâtre des Champs-Élysées in Paris, and at London's Royal Festival Hall. In addition to the subscription concerts at the South Bank Centre and in venues around England, Dohnányi and the Philharmonia have in recent seasons given a three-concert residency in Vienna's Musikverein, toured Germany, and performed on the west coast of the U.S., including dates at Walt Disney Hall, Davies Symphony Hall, and the Orange County Performing Arts Center. Their collaboration with the Théâtre du Châtelet in Paris included productions of Strauss's *Arabella*, *Die Frau ohne Schatten*, and *Die schweigsame Frau*, Schoenberg's *Moses und Aron*, Stravinsky's *Oedipus Rex*, and Humperdinck's *Hänsel und Gretel*. Highlights of recent seasons also have included concerts in major venues in Europe, North America, South America, and Japan with the NDR Symphony Orchestra, of which he has been chief conductor since September 2004; a Brahms symphony cycle with the Los Angeles Philharmonic; weeks with the Boston and Chicago symphonies and the New York Philharmonic; and his first appearance with the Cleveland Orchestra since he was appointed Music Director Laureate of that orchestra in 2002. Maestro von Dohnányi also returned to the Chicago Symphony at Ravinia and led performances of *Fidelio* at the Lyric Opera of Chicago. As music director of the Cleveland Orchestra, he led the orchestra in a thousand concerts, fifteen international tours, twenty-four premieres, and the recording of over one hundred works. Christoph von Dohnányi conducts frequently at the world's great opera houses, including Covent Garden, La Scala, the Vienna State Opera, Berlin, and Paris. He has been a frequent guest conductor with the Vienna Philharmonic at the Salzburg Festival, leading the world premieres of Henze's *Die Bassariden* and Cerha's *Baal*. He returned to Salzburg in summer 2001 for a new production of Richard Strauss's *Ariadne auf Naxos*. He also appears with the Zurich Opera, where in recent years he conducted Strauss's *Die schweigsame Frau*, a double bill of Stravinsky's *Oedipus Rex* and Bartók's *Bluebeard's Castle*, and new productions of Verdi's *Un ballo in maschera* and Berg's *Wozzeck*. Maestro von Dohnányi has made many critically acclaimed recordings for London/Decca with the Cleveland Orchestra and the Vienna Philharmonic. With Vienna, he recorded a variety of symphonic works and a number of operas. With the Cleveland Orchestra, his large and varied discography includes concert performances and recordings of Wagner's *Die Walküre* and *Das Rheingold*, and, among many other works, the complete symphonies of Beethoven, Brahms, and Schumann. Christoph von Dohnányi made his BSO subscription series debut in February 1989 and has been a frequent guest with the orchestra since his BSO subscription concerts of November 2002. His most recent Boston Symphony appearances were at Tanglewood in August 2008 and at Symphony Hall in December 2009.

Richard Goode



In performances with the major orchestras, in recitals in the world's music capitals, and on acclaimed recordings, pianist Richard Goode has won a large and devoted following. In 2009-10 Mr. Goode performed as soloist with Iván Fischer and the Cleveland Orchestra; made an extensive tour of U.S. and Europe, with recitals in San Francisco, Los Angeles, Copenhagen, Dresden, and Cologne, among other cities; and gave a series of duo performances with pianist Jonathan Biss. In 2008-09 he performed as soloist with the symphonies of London, Boston, and St. Louis, the Munich Staatsorchester, and the Zurich Tonhalle Orchestra, among other orchestras, and gave recitals at New York's Carnegie Hall, London's Wigmore Hall, and in such cities as Philadelphia, Washington, New Orleans, Denver, and Portland, Oregon. In 2007-08 Mr. Goode was artist-in-residence at London's South Bank Centre, performing and curating a multi-event residency. Recitals that season took him to such cities as Berlin, Paris, Milan, Toronto, New York, Chicago, and Berkeley. He also performed with the London Philharmonic and Kurt Masur, the New York Philharmonic and Sir Colin Davis, the Concertgebouw Orchestra and Iván Fischer, the San Francisco Symphony and Alan Gilbert, and the Radio Philharmonique in Paris and Peter Oundjian. A native of New York, Mr. Goode studied with Elvira Szigeti and Claude Frank, with Nadia Reisenberg at the Mannes College of Music, and with Rudolf Serkin at the Curtis Institute. He has won many prizes, including the Young Concert Artists Award, first prize in the Clara Haskil Competition, the Avery Fisher Prize, and the first-ever Jean Gimbel Lane Prize in Piano Performance in 2006, which led to a two-year residency at Northwestern University. His remarkable interpretations of Beethoven came to national attention when he played all five concertos with the Baltimore Symphony under David Zinman, and when he performed the complete cycle of sonatas at New York's 92nd Street Y and Kansas City's Folly Theater. His first recording of the five Beethoven concertos, with Iván Fischer and the Budapest Festival Orchestra, was released in 2009 by Nonesuch Records, which had previously released his historic recording of the complete Beethoven sonatas. The first American-born pianist to have recorded the complete Beethoven sonatas, Mr. Goode has also recorded Mozart solo works, the complete partitas of J.S. Bach, solo and chamber works of Brahms, Schubert, Schumann, Chopin, Busoni, and George Perle, and, with soprano Dawn Upshaw, Goethe Lieder of Schubert, Schumann, and Wolf. His recordings of Mozart concertos with the Orpheus Chamber Orchestra were met with wide critical acclaim, and his recording of the Brahms clarinet sonatas with Richard Stoltzman won a Grammy Award. He and Mitsuko Uchida serve as co-artistic directors of the Marlboro Music School and Festival in Marlboro, Vermont. In addition to his Tanglewood appearance, Richard Goode's 2010 summer appearances include recitals in Aldeburgh and Amsterdam, and at the Rheingau Festival and the Piano Festival Aux Jacobins in Toulouse, as well as Bartók's Concerto No. 3 with David Robertson and the BBC Symphony at the BBC Proms in London. Mr. Goode made his Boston Symphony debut in July 1991 at Tanglewood and has since performed frequently with the orchestra here and at Symphony Hall. His more recent BSO performances were at Tanglewood in August 2007 and subscription concerts in March 2009.



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2010 Tanglewood

Boston Symphony Orchestra
129th season, 2009–2010



Saturday, August 7, 8:30pm

SHI-YEON SUNG, CONDUCTOR

WAGNER Prelude to "Lohengrin," Act III

SIBELIUS Violin Concerto in D minor, Opus 47
 Allegro moderato
 Adagio di molto
 Allegro, ma non tanto
 HILARY HAHN

{ I n t e r m i s s i o n }

COPLAND "Quiet City"
 THOMAS ROLFS, trumpet
 ROBERT SHEENA, English horn

STRAVINSKY Suite from "The Firebird" (1919 version)
 Introduction—The Firebird and its Dance—
 Variation of the Firebird—The Princesses'
 Round Dance (Khorovod)—Infernal Dance of King
 Kashchei—Lullaby—Finale



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NOTES ON THE PROGRAM



Richard Wagner (1813-1883)

Prelude to Act III of "Lohengrin"

First performance of the opera: August 18, 1850, Weimar, Franz Liszt cond. *First BSO performance of the Act III Prelude:* January 1895, Emil Paur cond. *First Tanglewood performance of the Act III Prelude:* July 29, 1947, Serge Koussevitzky cond. *Most recent Tanglewood performance of the Act III Prelude:* July 24, 2004, Patrick Summers cond.

In 1843, after the success of *Rienzi* and *The Flying Dutchman* in Dresden, Wagner was appointed conductor of the Royal Saxon Court, remaining there until his involvement in the May 1849 insurrection in Dresden resulted in his flight to Switzerland and political exile from Germany. During that exile, in 1850, Franz Liszt—who twenty years later would become Wagner's father-in-law—conducted the premiere of

Lohengrin in Weimar. Wagner did not see a performance of the opera until May 15, 1861, in Vienna, by which time he had completed *Das Rheingold*, *Die Walküre*, much of *Siegfried*, and all of *Tristan und Isolde*.



Lohengrin is one of Wagner's two important operas-cum-swan. (The other is *Parsifal*, where the swan's role is considerably less plummy, being killed early in Act I by the foolish young hero destined to become a Knight of the Grail and, ultimately, Lohengrin's father.) In a nutshell, the story of *Lohengrin* is this: Elsa of Brabant is unjustly accused by the power-hungry Frederick Telramund of murdering her brother, heir to the throne. She is championed by the knight Lohengrin, who appears in a swan-drawn boat to defeat Telramund in combat, but only after first betrothing himself to Elsa with the proviso that she never ask his name or origin. Telramund's evil wife Ortrud goads Elsa's curiosity about the mysterious stranger, and, in the final act, Elsa asks the forbidden question. Telramund suddenly appears (in the bridal chamber!) with four of his henchmen. Lohengrin dispatches him and then, in the final scene, on the banks of the river Scheldt, reveals his identity to the assembled court (he is from the temple of the Holy Grail at Monsalvat), bids Elsa farewell, and prepares to depart. Ortrud steps forward to reveal that the swan, which has now returned to take Lohengrin away, is in fact Elsa's brother Gottfried transformed through a magic spell and that—with Elsa's betrayal of Lohengrin's trust—there is no one to break the spell. Lohengrin prays, a dove hovers above, the swan vanishes, Gottfried appears in its place, Lohengrin departs in the now dove-drawn boat, and Elsa dies in Gottfried's arms. All of this takes a considerable amount of stage time—except, that is, for the action recounted in the previous sentence, which occupies little more than a few minutes.

The Prelude to Act III likewise takes only a few minutes, and contains in those few minutes just about the flashiest music Wagner ever wrote, measure for measure, after *Rienzi*. Donald Francis Tovey's comment notwithstanding ("I have no use for the prelude to the third act of *Lohengrin*, which relapses very successfully into Wagner's vulgarist early style..."), it retains its efficacy as a spectacular showpiece for orchestra, and one that has been used for that purpose for years, even if there is no tradition dating back to Wagner's own choice of excerpts for his purely orchestral programs.

As the second act of *Lohengrin* ends, the curtain falls on the brilliant processional chorus that accompanies the entry of Lohengrin and Elsa into the church for their wedding as Ortrud gestures conspiratorially at Elsa. The third-act Prelude is a musical depiction of the wedding ceremonies (or, at least, that's how it's usually described) and holds a unique place in Wagner's output for having no specific musically thematic relationship whatsoever to its associated opera, although the concert-hall end-

ing generally used does forestall the flourish of the closing measures with an ominous statement of the “don’t-ask-any-questions” motif with which Lohengrin warns Else in Act I. (In staged productions, the Prelude winds down into a subdued wedding hymn—the one we know as “Here comes the bride...”—as the curtain rises on the bridal chamber.)

There are two principal themes, each propelled by an ascending triplet gesture, each stated fortissimo at the outset, and each twice. The first is punctuated by the full percussion battery; the second, given first to horns, bassoons, and cellos against a shimmering backdrop of upper-string triplets, is strengthened upon its restatement with tuba and trombones (“in which presentment,” observed Ernest Newman, “it is generally vulgarised by conductor and players alike”). A return to the opening music is short-circuited to bring in a less noisy middle section, which emphasizes the woodwinds before coming back via an instant modulation to the rowdiness of the beginning.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Jean Sibelius (1865-1957)

Violin Concerto in D minor, Opus 47

First performance: (original version) February 8, 1904, Helsinki, Sibelius cond., Viktor Nováček, violin; (revised version) October 19, 1905, Berlin, Richard Strauss cond., Karl Halir, violin. *First BSO performance:* April 1907, Karl Muck cond., Maud Powell, violin. *First Tanglewood performance:* August 5, 1960, Charles Munch cond., Ruggiero Ricci, violin. *Most recent Tanglewood performance:* July 9, 2006, Bernard Haitink cond., Joshua Bell, violin.

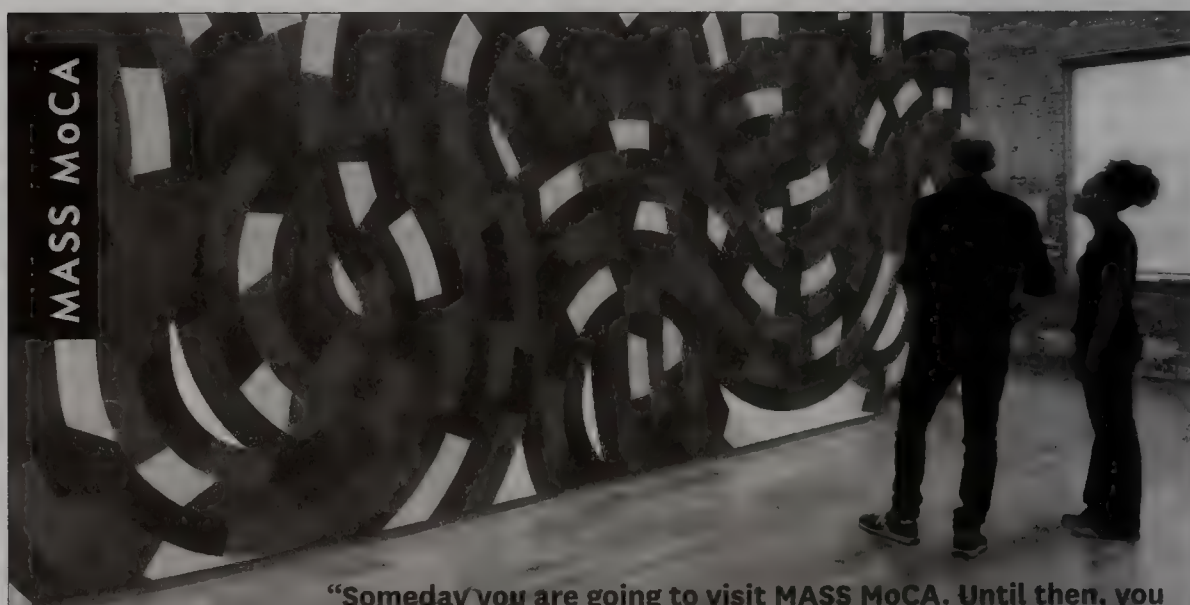
In no violin concerto is the soloist’s first note—delicately dissonant and off the beat—so beautiful. Indeed, in September 1902, Sibelius wrote to his wife that he had just had “a marvelous opening idea” for such a concerto. But even with that inspired start, the history of the work was troubled. Sibelius was drinking heavily and seemed virtually to be living at Kämp’s and König’s restaurants. He was limitlessly resourceful when it came to finding ways of running from this work in progress. He behaved outrageously to Willy Burmester, the German violinist who had been concertmaster in Helsingfors for a while in the ’90s, who admired Sibelius and was ambitious on his behalf, who stirred him up to compose a violin concerto, and who of course hoped to give its first performance. Sibelius sent the score to Burmester (“Wonderful! Masterly! Only once before have I spoken in such terms to a composer, and that was when Tchaikovsky showed me his concerto!”), let word get out that the work would be dedicated to him, but at the same time pushed for a premiere at a time when Burmester was not free or would not have had time to learn a piece that in its original form was still more difficult than it is now. Viktor Nováček—not to be confused with the better-known Ottokar Nováček, composer of a popular *Perpetuum mobile*—was a violin teacher of no distinction and without reputation as a performer. That he would fail with the concerto was a foregone conclusion, yet that was the destructive path Sibelius chose. After the premiere, Burmester offered his services once again for a series of performances in October 1904—“All my twenty-five years’ stage experience, my artistry and insight will be placed to serve this work... I shall play the concerto in Helsingfors in such a way that the city will be at your feet”—only



to find himself passed over again, this time in favor of Karl Halir, concertmaster in Berlin, a former member of the famous Joachim Quartet, and himself a quartet leader of great distinction. Moreover, the dedication finally went to Ferenc von Vecsey, a Hungarian violinist born in 1893, who, in his prodigy days, had been one of the concerto's earliest champions.

From Bach to Bartók, many of the great keyboard concertos have been written by composers for themselves. Rather more of the significant violin concertos have been written for others to play. Sibelius wrote his for a kind of ghostly self. He was a failed violinist. He had begun lessons late, at fourteen, but then, "the violin took me by storm, and for the next ten years it was my dearest wish, my overriding ambition, to become a great virtuoso." In fact, aside from the handicap of the late start and the provincial level of even the best teaching available to him in Finland, he had neither the gift of physical coordination nor the appropriate temperament. In 1890-91, when he was studying composition in Vienna with Robert Fuchs and Karl Goldmark, he played in the orchestra at the conservatory (its intonation gave him headaches) and on January 9, 1891, auditioned for the Vienna Philharmonic. "When he got back to his room," we read in Erik Tawaststjerna's biography, "Sibelius broke down and wept. Afterwards he sat at the piano and began to practice scales." With that he gave up, though a diary entry for 1915 records a dream of being twelve and a virtuoso. The concerto is, in any event, imbued both with his feeling for the instrument and the pain of his farewell to his "dearest wish" and "overriding ambition."

The two violin concertos that most extraordinarily explore the structural and expressive potential of cadenzas are Elgar's and Schoenberg's. Without intending anything as theatrical or fantastic, Sibelius assigns a role of unprecedented importance to his first-movement cadenza, which, in fact, takes the place and function of the development section. What leads up to that crucial point is a sequence of ideas beginning



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with the sensitive, dreamy melody that introduces the voice of the soloist and continuing (via a short cadenza of a conventional sort) with a declamatory statement upon which Sibelius's mark is ineluctable, an impassioned, superviolinistic recitation in sixths and octaves, and so to a long tutti that slowly subsides from furious march music to wistful pastoral to darkness. Out of that darkness the cadenza erupts. It is an occasion for sovereign bravura, and at the same time it is brilliantly, imaginatively, and economically composed. Whether comparing his own work with the Brahms concerto, which he first heard in Berlin in January 1905, or, many years later, with the Prokofiev D major, Sibelius set store by having composed a soloistic concerto rather than a symphonic one. True, there is none of the close-knit dialogue characteristic of the greatest classical concertos from Mozart to Brahms: Sibelius opposes rather than meshes solo and orchestra (or the orchestra as accompanist). True also that the Sibelius is one of the really smashing virtuoso concertos. It would be a mistake, though, to associate it with the merely virtuosic tradition represented by the concertos of, say, Tchaikovsky and Bruch (and perhaps even the elegant Mendelssohn). This first movement with its bold sequence of disparate ideas, its quest for the unity behind them, its drastic substitute for a conventional development, its recapitulation that continues to explore, rearrange, and develop, its wedding of violinistic brilliance to compositional purposes of uncommon originality, is one in which the breadth of the symphonist is not to be mistaken.

The second and third movements proceed from another level of ambition, which does not mean, however, that the Adagio is anything other than one of the most moving pages Sibelius ever achieved. Between its introductory measures and the main theme there is a fascinating disparity. Clarinets and oboes in pairs suggest an idea of rather tentative tone (and surprisingly Wagnerian cast), a gentle beginning leading to the entry of the solo violin and to a melody of vast breadth. It is to be played *sonoro ed espressivo*. It speaks in tones we know well and that touch us deeply, and it took me years of knowing it before I realized that the world, the gesture it evokes, is Beethoven's, and particularly the Cavatina in the B-flat quartet, Opus 130. Sibelius himself never found, perhaps never sought such a melody again: this, too, is farewell. Very lovely, later in the movement, is the sonorous fantasy that accompanies the melody (now in clarinet and bassoon) with scales, all *pianissimo*, broken octaves moving up in the violin, and the soft rain of slow scales in flutes and plucked strings.

"Evidently a polonaise for polar bears," said Donald Francis Tovey of the finale. The charmingly aggressive main theme was an old one, going back to a string quartet from 1890. As the movement goes on, the rhythm becomes more and more giddily inventive, especially in matters of the recklessly across-the-beat bravura embellishments the soloist fires over the themes. It builds a drama that evokes the Dvořák D minor symphony Sibelius so much enjoyed when he heard it in Berlin in 1890, to end in utmost and syncopated brilliance.

MICHAEL STEINBERG

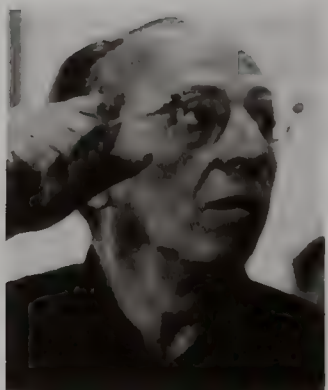
Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.



Aaron Copland (1900-1990)

"Quiet City," for trumpet, English horn, and strings

First performance: January 28, 1941, Town Hall, New York, Saidenberg Little Symphony, Daniel Saidenburg cond. *First BSO performance:* April 1941, Serge Koussevitzky cond., Georges Mager, trumpet, Louis Speyer, English horn. *First Tanglewood performance:* August 3, 1941, Koussevitzky cond., Georges Mager, Louis Speyer. *Most recent BSO (and Tanglewood) performance:* July 7, 2000, Seiji Ozawa cond., Charles Schlueter, trumpet, Robert Sheena, English horn (played as part of that summer's Copland centennial celebration).



During his lifetime, Aaron Copland was well-known as composer, writer on music, lecturer, pianist, conductor, and teacher. His music is distinctively American, drawing frequently upon cowboy songs, Mexican tunes, Shaker hymns, and jazz. Among his most popular scores are the ballets *Appalachian Spring*, *Rodeo*, and *Billy the Kid*; *Lincoln Portrait*, which provides evocative musical background to a reading of Lincoln texts culminating with words from the Gettysburg Address; and of course the *Fanfare for the Common Man*, composed in 1942 as one of ten patriotic fanfares (by various composers) written at the request of the conductor Eugene Goossens for the Cincinnati Symphony, and which The New Grove Dictionary of American Music describes as being "better known than [Copland's] name."

Composed in 1940, *Quiet City* is very different music from Copland's rousing, brassy *Fanfare*. The *Fanfare's* brief span is filled with a patriotic assurance capturing the expanse not only of the American landscape, but of the American dream. *Quiet City*, befitting its basis in a play conceived in the disquieting period just before World War II, is reflective in attitude, the plangency of the two solo instruments serving to heighten, personalize, and individualize the prevailing mood.

Quiet City originated in a score of incidental music composed by Copland for a socially conscious play of that name written by the novelist Irwin Shaw, and produced in 1939 by the Group Theatre in New York, whose principal founder, the composer's close friend Harold Clurman, convinced Copland to write the music. The play's protagonist has a trumpet-player brother, David Mellinkoff, whose music, as described by Copland biographer Howard Pollack, "represents the fear and restlessness—alternately associated with sexual repression, material deprivation, and anti-Semitic violence—felt by David and the other characters." At the end of the play, one hears, according to the stage direction, "the trumpet, wonderfully clear, wonderfully promising, wonderfully triumphant." Though the play closed after just a few performances, Copland's ten-minute musical distillation has proved to be one of his most popular scores. Like Barber's *Adagio for Strings*, *Quiet City* has also served to memorialize: this is music that touches both the heart and the mind, music filled with wisdom, solace, and promise.

MARC MANDEL

Igor Stravinsky (1882-1971)

Suite from *The Firebird* (1919 version)

First performance of the complete ballet: June 25, 1910, Paris, Gabriel Pierné cond. *First BSO performance of Stravinsky's 1911 suite:* October 1919, Pierre Monteux cond. *First BSO performance of the 1919 suite:* March 1935, Stravinsky cond. *First Tanglewood performance of music from "The Firebird":* August 8, 1937, Serge Koussevitzky cond. *Most recent BSO performance at Tanglewood of the 1919 suite:* August 11, 2007, Rafael Frühbeck de Burgos cond. *Most recent Tanglewood performance of the 1919 suite:* August 3, 2009, Tanglewood Music Center Orchestra, Rafael Frühbeck de Burgos cond.

In 1910, Igor Stravinsky was a relatively unknown twenty-eight-year-old with only a couple of modestly successful orchestral pieces (*Fireworks* and *Scherzo fantastique*) to distinguish himself from myriad other young Russian composers. So when Sergei Diaghilev, founder of the Ballets Russes, needed music for his new ballet, *Firebird*,

based on a Russian folk story, he had planned to commission a much more experienced composer. However, since Rimsky-Korsakov, Diaghilev's first choice and Stravinsky's teacher, had died the year before, and Liadov, an older ex-pupil of Rimsky-Korsakov, couldn't meet the timetable, Diaghilev took a chance on the promising and expeditious Stravinsky—a portentous decision that would prove wildly successful for both men and, over the following thirteen years, change both music and dance forever through a succession of works that continued directly with Stravinsky's *Petrushka* in 1911 and *The Rite of Spring* in 1913.

The Firebird tells the story of Prince Ivan, who, in pursuit of the Firebird (a magical creature, half-woman, half-bird), finds himself in the kingdom of Kashchei, an evil sorcerer who keeps thirteen beautiful princesses captive and turns trespassers to stone. After Ivan catches the Firebird, he grants her freedom in exchange for one of her magic feathers and a promise of help in a time of need. Having seen the princesses and fallen in love with the most beautiful one, Ivan confronts Kashchei and asks for permission to marry her. Kashchei becomes angry and sends his magical creatures after Ivan, who in desperation calls on the Firebird. With her magical song, the Firebird causes Kashchei to dance wildly and then fall asleep. While he slumbers, she tells Ivan the secret of ending Kashchei's immortality: Ivan must find and destroy Kashchei's soul, hidden safely away in a secret coffin. Having done so, Ivan sets the princesses and magical creatures free, and they all have a final, celebratory dance.

The score is remarkable in its craftsmanship and effectiveness, even if not always in its content. Later in his career, Stravinsky often spoke disparagingly about *Firebird* and its lack of originality, but it's difficult not to see this as a revolutionary composer looking back and unfairly comparing a piece composed when he was young, and following mostly in his predecessor's footsteps, with his more mature work. Certainly there are identifiable similarities between *Firebird* and the music of Rimsky-Korsakov—most notably the strikingly colorful orchestration and the use of diatonic and chromatic motifs to separate human and supernatural themes, respectively. There is also a Tchaikovskian feel about the Princesses' Round and the Finale, as well as in the sense of dramatic flow throughout the ballet. But *Firebird* could never be confused with the work of either of these earlier composers, and the germs of groundbreaking ideas that came to fruition in Stravinsky's later work are already present here. The cascading violin and viola harmonics in the Introduction point to a proclivity for eliciting unusual sounds from familiar instruments that would permeate Stravinsky's music throughout his long career; and the rhythmic fluctuation in the 7/4 finale foreshadows the composer's extraordinary innovation in *The Rite of Spring*. The entire



piece is full of these unmistakable snippets of Stravinskian ingenuity, and Diaghilev, ballet audiences, and the entire musical world recognized this and took note.

The version of *Firebird* heard tonight is a concert suite created by the composer in 1919; at about twenty-two minutes long, it contains about half of the original ballet music. Of the three different suites drawn by Stravinsky from the complete score (1911, 1919, and 1945), the 1919 version is by far the most popular and frequently performed.

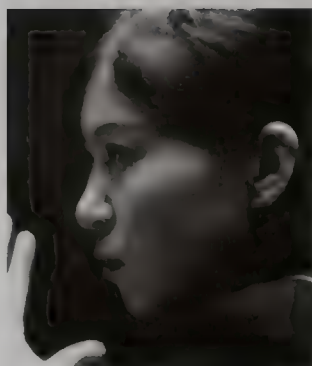
JAY GOODWIN

Currently on the editorial staff of Carnegie Hall, New York-based annotator Jay Goodwin was the Tanglewood Music Center Publications Fellow in 2009.



Guest Artists

Shi-Yeon Sung



Currently in her third season as a BSO assistant conductor, Korean conductor Shi-Yeon Sung made her BSO debut at Tanglewood in July 2008 with a program of Schumann and Mendelssohn, then appeared with the orchestra less than a week later, substituting for James Levine, leading Carter's *Three Illusions* and Horn Concerto in that summer's Elliott Carter Centenary Celebration. She made her subscription series debut in April 2009, then substituted again for James Levine last fall in two programs at the start of the orchestra's 2009-10 subscription season. In 2009-10 Ms. Sung also made her debuts with the Rotterdam Philharmonic Orchestra and the Royal Stockholm Philharmonic, and returned to Stockholm Opera to conduct a revival of Glück's *Orfeo*. She also returned to Germany for concerts with the Konzerthaus Orchester, Berlin, as part of the Dirigentforum. Ms. Sung has won prizes at the 2007 Bamberg Gustav Mahler Conducting

Competition, the 2006 International Conductors Competition Sir Georg Solti, the 2004 conducting competition for the Conducting Forum of the German Music Council, and the 2004 Female Conductors Competition in Solingen, Germany. In summer 2008 she also made her debut with the Los Angeles Philharmonic at the Hollywood Bowl. The 2008-09 season brought her BSO subscription series debut as well as debuts with the Milwaukee Symphony and Elgin Symphony. Following her Korean conducting debut opening the 2008 season for the Seoul Philharmonic Orchestra at the Sejong Arts Center, she returned to that orchestra for further performances last season. Currently principal guest conductor of the Helsinki Symphony, she has also led numerous other European orchestras. Shi-Yeon Sung made her formal conducting debut in 2002 with *Die Zauberflöte* in Berlin, followed by assisting posts in productions at the Theater Görlitz, and at the Hans Otto Theater in Potsdam. She has since directed numerous opera projects. In her capacity as permanent guest conductor, she regularly directs the opening concert of the Summer Festival Kapfenburg. From 2003 to 2006 she was chief conductor of the Capella Academica, the symphony orchestra of Humboldt University Berlin. Born in 1975 in Pusan, South Korea, Shi-Yeon Sung began playing piano at age four. She won prizes in numerous youth competitions and gave her first solo concert at thirteen. In 2001 she received her master's degree in piano performance at the University of the Arts (UDK) in Berlin, Germany, as a student of Laszlo Simon and Erich Andreas, studying prior to that with Eckart Heiligers in Zurich. She has participated in numerous master classes, with Dietrich Fischer-Dieskau and Sergej Dorensky, among others. From 2001 to 2006 she undertook Kapellmeister and orchestral conducting studies with Rolf Reuter at the Hanns Eisler Academy of Music in Berlin, where she concluded her studies in August 2006 with a

diploma in conducting. From August 2006 she continued her advanced conducting studies under Jorma Panula at the Royal College of Music in Stockholm, Sweden.

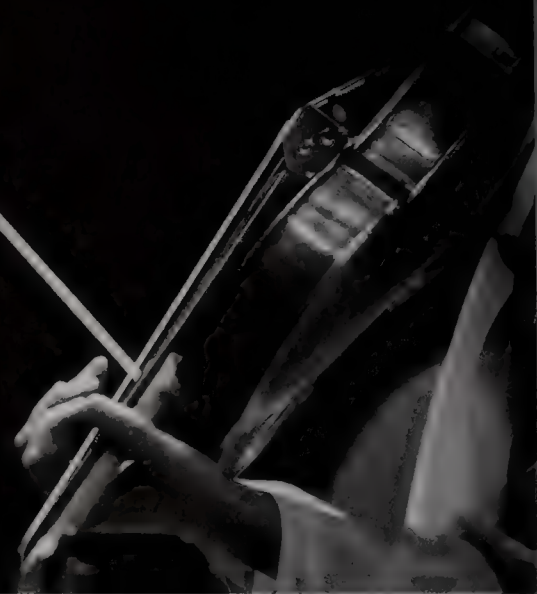
Hilary Hahn

Gramophone magazine's 2008 Artist of the Year, violinist Hilary Hahn appears regularly with orchestra and in recital in Europe, Asia, and North and South America. In 2009-10 she toured the United States, New Zealand, Japan, Germany, England, France, Austria, Luxembourg, Serbia, and Iceland, and performed with, among others, the Boston, Detroit, Pittsburgh, Dallas, and Nashville symphonies, the Royal Scottish National Orchestra, and the New Zealand Symphony Orchestra. She also joined baritone Matthias Goerne, soprano Christine Schäfer, and the Munich Chamber Orchestra for concerts featuring arias from their recent Deutsche Grammophon album, "Bach: Violin and Voice." Ms. Hahn has released eleven solo albums on Deutsche Grammophon and Sony, three DVDs, an award-winning children's album, and various compilations. Her recording of the Schoenberg and Sibelius concertos won the 2009 Grammy for Best Instrumental



Performance; previously she had won for her Brahms and Stravinsky concerto album. Ms. Hahn was featured on the Oscar-nominated soundtrack to M. Night Shyamalan's film *The Village*; appeared as guest on albums by the art-rock band ...And You Will Know Us by the Trail of Dead; and collaborated with singer-songwriters Tom Brosseau and Josh Ritter. In 1999 she premiered and recorded the violin concerto written for her by the American bassist and composer Edgar Meyer; in 2009 she did the same with Jennifer Higdon's violin concerto, also written for her. A recording of the Higdon concerto will be released on Deutsche Grammophon in fall 2010 alongside the Tchaikovsky concerto. In coming seasons, Ms. Hahn will commission, perform, and record an album of pieces by prominent living composers. Her many distinctions include a Diapason d'Or of the Year, the Preis der deutschen Schallplattenkritik (German Record Critics' Award), the 2008 Classical FM/*Gramophone* Artist of the Year, Cannes Classical Award, and the ECHO Klassik Artist of the Year. She has appeared on the covers of all major classical music publications and has been featured in mainstream periodicals such as *Vogue*, *Elle*, *Town and Country*, and *Marie Claire*. In 2001, Hahn was named "America's Best Young Classical Musician" by *Time Magazine*. Born in Lexington, Virginia, in 1979, Hilary Hahn moved at the age of three to Baltimore, where she began playing the violin in the Suzuki program of the Peabody Conservatory. She later studied with Klara Berkovich, a native of Odessa who taught for twenty-five years at the Leningrad School for the Musically Gifted. From ten to seventeen, she studied at the Curtis Institute of Music with the legendary Jascha Brodsky—the last surviving student of the Belgian violinist Eugène Ysaÿe—working closely with him until his death at eighty-nine. When Ms. Hahn completed her degree requirements at sixteen, she deferred graduation and remained at Curtis for several more years, taking additional elective courses in languages, literature, writing, and drama; studying chamber music with Felix Galimir and pianist Gary Graffman; and coaching with violinist Jaime Laredo. She made her major orchestral debut in 1991 with the Baltimore Symphony Orchestra; her international debut at age fourteen in Hungary, playing Bernstein with Iván Fischer and the Budapest Festival Orchestra; and her German debut at fifteen, playing the Beethoven concerto with Lorin Maazel and the Bavarian Radio Symphony Orchestra in a concert broadcast on radio and television throughout Europe. Two months later she received the Avery Fisher Career Grant. She attended the Marlboro Music Festival in Vermont for several summers, and in 1996 she made her Carnegie Hall debut as soloist with the Philadelphia Orchestra. Ms. Hahn's most recent Boston Symphony appearances were in March 2010 at Symphony Hall; she last performed at Tanglewood in August 2006.

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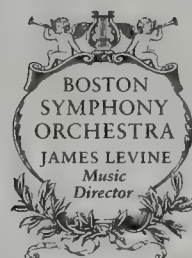
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129th season, 2009–2010



Sunday, August 8, 2:30pm

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BEETHOVEN Violin Concerto in D, Opus 61
 Allegro ma non troppo
 Larghetto
 Rondo: Allegro
 ARABELLA STEINBACHER

{ I n t e r m i s s i o n }

DVOŘÁK Symphony No. 8 in G, Opus 88
 Allegro con brio
 Adagio
 Allegretto grazioso
 Allegro ma non troppo

This year's Boston Symphony Orchestra retiree will be acknowledged on stage at the end of today's concert (see page 31).



Bank of America is proud to sponsor the 2010 Tanglewood season.

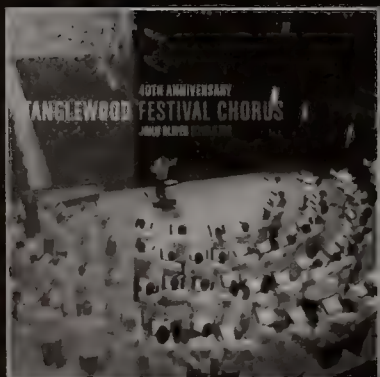
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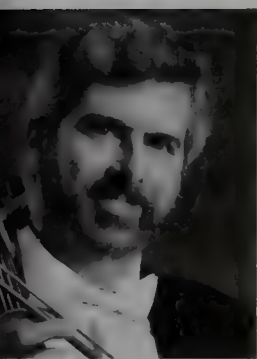
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PHOTOGRAPHY: WALTER H. SCOTT

Farewell, Thanks, and All Best

BSO violinist Joseph McGauley will retire from the Boston Symphony Orchestra this summer, following 32 years of service to the orchestra.

JOSEPH MCGAULEY began his musical training at the age of nine, inspired by his mother's love of classical music, as well as by frequent visits to the family home by their parish priest who played Irish reels and jigs on his fiddle. "My late mother Alice loved music and often sat me down to listen to recordings of Fritz Kreisler, John McCormack, and Jussi Bjoerling," he recalls, "but the very first classical recording to inspire me was the much treasured Beethoven Violin Concerto in D with violinist Jascha Heifetz and the Boston Symphony Orchestra conducted by Charles Munch. I knew from a very early age that music would play a large and important role in my life, but in retrospect, I couldn't have known how prophetic that recording would be."



A native of Uniondale, New York, Mr. McGauley received his bachelor of arts degree, *magna cum laude*, from the State University of New York at Albany, and his master of music degree, *cum laude*, from Yale University. His principal teachers were Jacqueline McCann, Nathan Gottschalk, and former BSO concertmaster Joseph Silverstein. While a doctoral candidate at Boston University, he auditioned successfully for the Boston Symphony Orchestra, and was invited by then music director Seiji Ozawa to join the orchestra at the start of the 1978-79 season.

Over the years, Mr. McGauley has been heard in recital and chamber music performances throughout the northeast, including numerous BSO chamber concerts at Symphony Hall. He has also been a member of the Albany and New Haven symphony orchestras. As soloist with orchestra, he has appeared with the Boston Pops (in Bruch's *Scottish Fantasy* led by John Williams, and a 1983 WGBH telecast, also led by John Williams, of Vivaldi's Concerto in B minor for Four Violins with three of his BSO colleagues), the New Hampshire Philharmonic, North Shore Philharmonic, Boston University Symphony, Yale Philharmonia, Albany Community Symphony, and Pioneer Valley Symphony.

Mr. McGauley was concertmaster of the Boston University Orchestra, which won the silver medal at the Herbert von Karajan International Competition in Berlin, Germany, in 1976. While a Fellow at the Tanglewood Music Center in 1975, he was awarded the Joseph Silverstein Prize for outstanding violin playing. He is currently on the faculty of the Boston Conservatory of Music and also teaches privately at his home on the North Shore.

We extend heartfelt thanks to Joe for his dedication and many years of service to the Boston Symphony Orchestra and the musical community of Boston, and we wish him all the best in his future endeavors.

NOTES ON THE PROGRAM



Ludwig van Beethoven (1770-1827)

Violin Concerto in D, Opus 61

First performance: December 23, 1806, Theater-an-der-Wien, Vienna, Beethoven cond., Franz Clement, violin. *First BSO performance:* October 1885, Wilhelm Gericke cond., Franz Kneisel, violin. *First Tanglewood performance:* August 8, 1940, Serge Koussevitzky cond., Albert Spalding, violin. *Most recent Tanglewood performance:* July 31, 2009, Rafael Frühbeck de Burgos cond., Vadim Repin, violin.



The works Beethoven finished in the last half of 1806—the Violin Concerto, the Fourth Symphony, and the Fourth Piano Concerto among them—were completed rather rapidly by the composer following his extended struggle with the original version of *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had previously completed was the *Eroica*, in which he overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and also his awareness of the political atmosphere around him. The next big orchestral work to embody this “heroic” style would be the Fifth Symphony, which began to germinate in 1804 but was completed only in 1808. Meanwhile, a more relaxed sort of expression began to emerge, incorporating a heightened sense of repose, a more broadly lyric element, and a more spacious approach to musical architecture. But while they share these characteristics, it is important to remember that the Violin Concerto, Fourth Symphony, and Fourth Piano Concerto do not represent a unilateral change of direction in Beethoven’s approach to music; rather they reflect the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side; and that the two aspects—lyric and heroic—of Beethoven’s musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04, and that these two very different symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto.

The prevailing lyricism and restraint of Beethoven’s Violin Concerto doubtless also reflect the particular abilities of Franz Clement, the violinist for whom it was written. More than just a virtuoso violinist, Clement was also an accomplished pianist, score-reader, and accompanist; from 1802 until 1811 he was conductor and concertmaster of Vienna’s Theater-an-der-Wien. Beethoven headed the autograph manuscript with the dedication, “*Concerto par Clemenza pour Clement, primo Violino e direttore al Teatro a vienna dal L.v. Bthvn 1806.*” It seems that Beethoven completed the concerto barely in time for the premiere at the Theater-an-der-Wien on December 23, 1806. Clement reportedly performed the solo part at sight, but this did not prevent the undaunted violinist from interpolating, between the two halves of the concerto, a piece of his own played with his instrument held upside down—or at least so it was said, for many years. Only later, however, did the concerto come to win its place in the repertory, after the thirteen-year-old violin virtuoso Joseph Joachim played it in London on May 27, 1844, with Felix Mendelssohn conducting. (Joachim left a set of cadenzas for the concerto that are sometimes still heard today, but those of another famous interpreter, Fritz Kreisler, are more frequently used. Vadim Repin plays Fritz Kreisler’s cadenzas in this performance.)

By all reports, Clement’s technical skill was extraordinary and his intonation no less

than perfect, but he was most highly regarded for his "gracefulness and tenderness of expression," for the "indescribable delicacy, neatness, and elegance" of his playing, attributes certainly called for in this concerto. But this is not to say that Beethoven's concerto is lacking in the virtuoso element, something we may claim to hear more readily in, say, the later-19th-century violin concertos by Brahms and Tchaikovsky, both of which have more virtuosity written into the notes on the page, and which may seem bigger or grander simply because of their more romantically extrovert musical language. In fact, an inferior violinist will get by less readily in the Beethoven concerto than in any of the later ones: the most significant demand this piece places upon the performer is the need for utmost musicality of expression, virtuosity of a special, absolutely crucial sort.

An appreciation of the first movement's length, flow, and musical argument is tied to an awareness of the individual thematic materials. It begins with one of the most novel strokes in all of music: four isolated quarter-notes on the drum usher in the opening theme, the first phrase sounding *dolce* in the winds and offering as much melody in the space of eight measures as one might wish. The length of the movement grows from its duality of character: on the one hand we have those rhythmic drumbeats, which provide a sense of pulse and of an occasionally martial atmosphere, on the other the tuneful, melodic flow of the thematic ideas, against which the drumbeat figure can stand in dark relief.

The slow movement, in which flute and trumpets are silent, is a contemplative set of variations on an almost motionless theme first stated by muted strings. The solo violinist adds tender commentary in the first variation (the theme beginning in the horns, then taken by the clarinet), and then in the second, with the theme entrusted to solo bassoon. Now the strings have a restatement, with punctuation from the winds, and then the soloist reenters to reflect upon and reinterpret what has been heard, the solo violin's full- and upper-registral tone sounding brightly over the orchestral string accompaniment. Yet another variation is shared by soloist and plucked strings, but when the horns suggest still another beginning, the strings, now unmuted and *forte*, refute the notion. The soloist responds with a trill and improvises a bridge into the closing rondo.

By way of contrast, the music of this finale is mainly down-to-earth and humorous; among its happy touches are the outdoorsy fanfares that connect the two main themes and, just before the return of these fanfares later in the movement, the only pizzicato notes asked of the soloist in the course of the entire concerto. These fanfares also serve energetically to introduce the cadenza, after which another extended trill brings in a quiet restatement of the rondo theme in an extraordinarily distant key (A-flat) and then the brilliant and boisterous final pages, the solo violinist keeping pace with the orchestra to the very end.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

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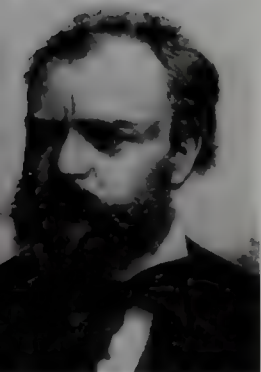
photo courtesy of Chris Lee, www.chrisleephotography.com

Antonín Dvořák (1841-1904)

Symphony No. 8 in G, Opus 88

First performance: February 2, 1890, Prague, Dvořák cond. *First BSO performance:* February 1892 (American premiere), Arthur Nikisch cond. *First Tanglewood performance:* July 30, 1966, Erich Leinsdorf cond. *Most recent Tanglewood performance:* July 12, 2009, Herbert Blomstedt cond.

Dvořák's fame at home had begun with the performance in 1873 of his patriotic cantata *Heirs of the White Mountain*. (The defeat of the Bohemians by the Austrians at the battle of the White Mountain just outside Prague in 1620 led to the absorption of Bohemia into the Habsburg empire, a condition that obtained until October 28, 1918.) An international reputation was made for him by the first series of Slavonic Dances of 1878 and also by his *Stabat Mater*. The success in England of the latter work was nothing less than sensational, and Dvořák became a beloved and revered figure there, particularly in the world of choir festivals, much as Mendelssohn had been in the century's second quarter (but see George Bernard Shaw's reviews of Dvořák's sacred works).



In the 1890s, this humble man, who had picked up the first rudiments of music in his father's combination of butcher shop and pub, played the fiddle at village weddings, and sat for years among the violas in the pit of the opera house in Prague (he was there for the first performance of Smetana's *Bartered Bride*), would conquer America as well, even serving for a while as director of the National conservatory in New York. Johannes Brahms was an essential figure in Dvořák's rise, providing musical inspiration, but also helping his younger colleague to obtain government stipends that gave him something more like the financial independence he needed, and, perhaps most crucially, persuading his own publisher Simrock to take him on. Next to talent, nothing matters so much to a young composer as having a responsible and energetic publisher to get the music into circulation, a subject many a composer today could address eloquently.

Unlike Haydn and Beethoven, Dvořák never sold the same work to two different publishers, but on a few occasions, and in clear breach of contract, he fled the Simrock stable, succumbing to the willingness of the London firm of Novello to outbid their competition in Berlin. One of these works was the G major symphony, published in a handsomely printed full-size score by Novello, Ewer, and Co. of London and New York, copyright 1892, and priced at thirty shillings. Dvořák's other Novello publications were vocal works, including his great dramatic cantata *The Specter's Bride*, the oratorio *Saint Ludmila*, the Mass in D, and the *Requiem*. Given the English passion for Dvořák engendered by his *Stabat Mater* in 1883, it is no wonder that Novello was willing to bid high.

Simrock primarily wanted piano pieces, songs, chamber music, and, above all, more and more Slavonic Dances—in other words, quick sellers—while Dvořák, for his part, accused Simrock of not wanting to pay the high fees that large works like symphonies merited. (Simrock, having paid 3000 marks for the Symphony No. 7, offered a mere and insulting 1000 for No. 8.) Yet Dvořák was not just interested in money, though as someone who had grown up in poverty he was not indifferent to comfort. He had grand goals as a composer of symphony and opera—not just to do those things, but to do them, especially symphony, in as original a way as he was capable. Understandably, therefore, and in full awareness of the value of Simrock's initial support, he resented a publisher who showed some reserve about endorsing his most ambitious undertakings. I also suspect that another factor in these occasional infidelities of Dvořák's was his unabated irritation with Simrock for his insistence on

printing his name as German "Anton" rather than Czech "Antonín." They eventually compromised on "Ant." Novello was willing to go with "Antonín."

It had been four years since Dvořák's last symphony, the magnificent—and very Brahmsian—No. 7 in D minor. During those four years, Dvořák had made yet another attempt at opera (this time with a political-romantic work called *The Jacobin*, full of superb music), revised the Violin Concerto into its present form, written a second and even finer series of Slavonic Dances, and composed two of his most loved and admired pieces of chamber music, the A major piano quintet and the piano quartet in E-flat. He felt thoroughly ready to tackle another symphony, and as he got to work in the seclusion of his country house, each page of freshly covered manuscript paper bore witness to how well-founded was his faith in himself and his ability to write something that, as he said, would be "different from other symphonies, with individual thoughts worked out in a new way."

The new symphony opens strikingly with an introduction in tempo, notated in G major like the main part of the movement, but actually in G minor. This melody, which sounds gloriously rich in cellos, clarinets, bassoons, and horns, was actually an afterthought of Dvořák's, and he figured out how to bring it back most splendidly at crucial points during the movement. The Adagio also begins on a harmonic slant. Those first rapturous phrases for strings are—or seem to be—in E-flat major, and it is only in the eighth measure that the music settles into its real key, C minor. Now we sense the long shadow cast by Beethoven's *Eroica*, because the moment C minor is established, the music concentrates on gestures that are unmistakably those of a funeral march. A radiant C major middle section, introduced by a characteristic triple upbeat, makes the *Eroica* reference even more unmistakable, and rises to a magnificently sonorous climax. After some moments of calm, the music becomes more impassioned than ever and finally subsides into a coda that is both elegiac and tender. It is also, like most of this symphony, a marvel of imaginative scoring.

By way of a scherzo, Dvořák gives us a leisurely dance in G minor. The Trio, in G major, is one of his most enchanting pages. The main section of the movement returns in the usual way, after which Dvořák gives us a quick coda which is the Trio transformed, music he actually borrowed from his 1874 comic opera *The Stubborn Lovers*. After this strong taste of national flavor, Dvořák becomes more Czech than ever in the finale, which one might describe as sort of footloose variations, and which is full of delightful orchestral effects, the virtuosic flute variation and the mad, high trilling of the horns from time to time being perhaps the most remarkable of these.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.



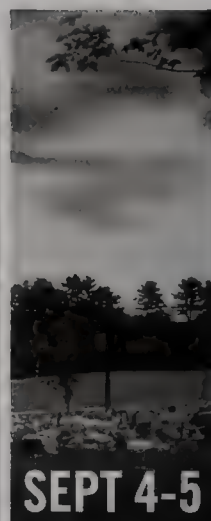
Guest Artists

For a biography of Christoph von Dohnányi, see page 16.

Arabella Steinbacher

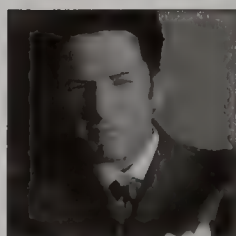
Making her Boston Symphony Orchestra debut in this concert, Arabella Steinbacher has established herself as one of today's leading violinists. She appeared previously with Christoph von Dohnányi when she made her Chicago Symphony Orchestra debut in the Sibelius Violin Concerto. She has also appeared with leading international orchestras including the London Symphony Orchestra, Dresden Staatskapelle, Philharmonia Orchestra, Chicago Orchestra, Philadelphia Orchestra, Leipzig Gewandhaus Orchestra, Symphonieorchester des Bayerischen Rundfunks, NDR Sinfonieorchester Hamburg, WDR Symphony Orchestra, and the NHK Symphony Orchestra, under such conductors as Riccardo Chailly, Sir Colin Davis, Charles Dutoit, Marek Janowski, Lorin Maazel, Sir Neville Marriner, and Yannick Nézet-Seguin. A highlight of the 2010-11 season will be Ms. Steinbacher's Carnegie Hall debut with the Orpheus Chamber Orchestra. In 2009-10, she made her debut at the BBC Proms at Royal Albert Hall with the Bamberg Symphony Orchestra led by Jonathan Nott. She also debuted with the London Symphony Orchestra under Sir Colin Davis, and performed with the Leipzig Gewandhaus Orchestra with Riccardo Chailly, the Philharmonia Orchestra with Lorin Maazel, the Bayerischer Rundfunk Orchester with Sir Colin Davis, and the Philadelphia Orchestra with Charles Dutoit. Ms. Steinbacher's career was launched in 2004 with an unexpected debut in Paris, when she stepped in on short notice for an ailing colleague and performed the Beethoven Violin Concerto with the Orchestre Philharmonique de Radio France under Sir Neville Marriner. Her repertoire includes more than twenty concertos for violin, including those of Barber, Bartók, Berg, Glazunov, Khachaturian, Milhaud, Prokofiev, Schnittke, Shostakovich, Stravinsky, Szymanowski, Hartmann, and Sofia Gubaidulina's *Offertorium*. She is also devoted to chamber music, working with partners including the pianists Robert Kulek and Peter von Wienhardt and the cellists Alban Gerhardt and Daniel Müller-Schott. Among Ms. Steinbacher's recording honors are an ECHO Klassik Young Artist of the Year award, a Choc du Mois, and two German Record Critics' Awards. Ms. Steinbacher recently signed an exclusive recording contract with PentaTone Classics. Her first CD on that label, released in autumn 2009, includes Dvořák's Violin Concerto in A Minor and Szymanowski's Violin Concerto No. 1, as well as Dvořák's Romance in F Minor, with the Rundfunk Sinfonieorchester Berlin led by Marek Janowski. Her second PentaTone release will feature Bartók's First and Second violin concertos. Born in Munich in 1981 to a musical family, Ms. Steinbacher began studying the violin at three. At nine, she began to study with Ana Chumachenko at the Munich Academy of Music; she later worked with Ivry Gitlis. In 2001, Ms. Steinbacher won the sponsorship prize of the Free State of Bavaria; in the same year she was awarded a scholarship by the Anne-Sophie Mutter Foundation. From Anne-Sophie Mutter, who personally supports her, Ms. Steinbacher received a bow from the master luthier Benoit Rolland. Ms. Steinbacher lives in Munich and currently plays the "Booth" Stradivari (1716), generously provided by the Nippon Music Foundation.





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John Pizzarelli



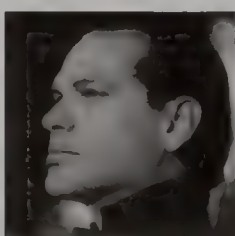
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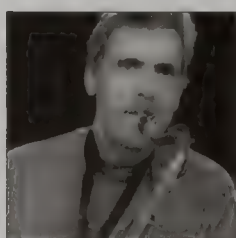
Laurence Hobgood



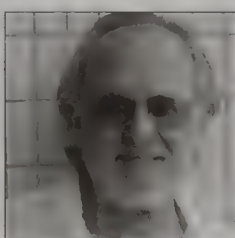
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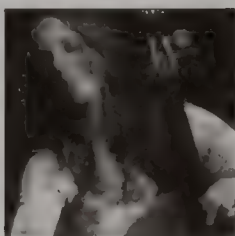
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Aiini Taqtiru
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(commissioned by the Silk Road Project; 2008)

SANDEEP DAS "Shristi"

TRADITIONAL "Ambush from Ten Sides"
(arr. Li Cang Sang and Wu Tong)



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NOTES ON THE PROGRAM

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The historical Silk Road, a series of land and sea trade routes that crisscrossed Eurasia, enabled the exchange of goods and innovations from China to the Mediterranean Sea for nearly two thousand years, until the fourteenth century. Interactions among cultural groups also spread knowledge, religious beliefs, artistic techniques, and musical traditions, so much so that long after its decline, the Silk Road remains a powerful metaphor for cultural exchange.

Both historic and symbolic elements are central to the work of the Silk Road Project, which takes inspiration from this age-old tradition of learning from other cultures and disciplines. The repertoire of the Silk Road Ensemble includes traditional music (both as an oral tradition—passed down from generation to generation—and in melodies arranged by and for members of the Ensemble) as well as newly commissioned works, many of which combine non-Western and Western instruments, creating a unique genre that transcends customary musical classification.

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At tonight's concert, the audience is greeted by Galician bagpipes, known as *gaita*, in a musical introduction by Spanish-born composer and performer **Cristina Pato**. *Caronte* was inspired by the Greek myth of Kharon, the boatman who transported the souls of the deceased across the river Acheron, which separates the world of the living from the world of the dead. First presented in Madrid earlier this year, this version was developed specifically for the Silk Road Ensemble's 2010 Festival Tour and leads into *Ascending Bird*, another work inspired by mythology. Based on a traditional Persian folk melody and arranged by Silk Road Ensemble members Siamak Aghaei and Colin Jacobsen, *Ascending Bird* tells the popular legend of a bird attempting to fly to the sun. After two failed attempts, the bird finally makes contact with the sun, losing its physical body in fire, and in this way achieving a metaphorical spiritual transcendence.

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Exploring stories from farther east, the Ensemble next presents a piece of Chinese origin. Composed by third-century scholar and musician **Ruan Ji**, *Wine Madness* comes from an era of great upheaval in China. Although born into a prominent family, Ruan Ji found the corrupt practices of the Wei dynasty court hard to endure. He was faced with a difficult choice when the emperor asked the scholar to arrange for his son to marry the emperor's daughter. In an effort to avoid the dreaded message from the Emperor, the poet purposely remained drunk for sixty days. *Wine Madness* was written during this period of time. Members of Wu Tong's band, China Magpie, arranged the piece for cello, violin, zhong ruan (Chinese short-necked lute), sheng (Chinese mouth organ), and tabla (Indian drums); in tonight's version, western guitar is invited to play the zhong ruan part.

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Completing the first half of tonight's program is *Air to Air* by **Osvaldo Golijov**, developed in 2006 at a workshop that challenged composers to write for indigenous Silk Road instruments with varying combinations of strings and percussion. Golijov describes *Air to Air* as "music borne from community." To him, both the music and the musicians of the Silk Road Ensemble exemplify this concept. Golijov felt that, because of the extraordinary sensibility of the musicians of the Silk Road Ensemble, "for them the connection between Western and non-Western is now almost a mutation; they've opened the gates of communication. This is good for music."

The first movement, *Wah Habbibi* ("My Beloved"), juxtaposes a sacred song with violent contemporary music through the use of traditional Christian-Arab and Muslim-Arab melodies. "It is a blurry changing frontier between Christian and Arab music, where one note or inflection can make the music Christian or Arab," Golijov notes. The second movement, *Aiini Taqtiru* ("My Eyes Weep"), a traditional Christian-Arab

Easter Song, is followed by *K'in Sventa Ch'ul Me'tik Kwadalupe* ("Ritual for the Holy Mother of Guadalupe"), a direct reference to prayers in Chiapas, Mexico, in which the instruments blend with a recording of actual indigenous voices. About the final movement, *Tancas Serradas a Muru* ("Walls are Encircling the Land"), a protest song from 18th-century Sardinia, Golijov notes, "The sentiment of oppressed people struggling to overthrow power can be applied to all persecuted people today."

Cellist and composer **Giovanni Sollima**, born into a family of musicians in Sicily, reveals his fascination with all styles of music by combining elements of classical, rock, and jazz, as well as ethnic musical traditions from Sicily and from other Mediterranean lands such as North Africa, Israel, the Middle East, the Balkan States, Turkey, and Andalusia. Many of these influences are evident in *The Taranta Project*, commissioned by the Silk Road Project for its 2008 workshop at the Tanglewood Music Center. The dreamlike entryway to the six-movement work is followed by sequences that alternately suggest feverish dances and reveal intricate interlocking rhythmic patterns. In an innovative duet, the cello part calls for scordatura to achieve "power chords" by tuning the C-string an octave lower than normal, and the score calls for the percussionist to add vocalization and body rhythms to the instrumentation.

The next work, *Shristi*, was composed for the Silk Road Ensemble by **Sandeep Das**, one of the most accomplished young tabla players of his generation. About *Shristi*, Das explains, "The title means creation or birth and was inspired by the Silk Road Ensemble's first residency at the Rhode Island School of Design in 2005. The RISD students had a huge canvas on which they had to splash colors and portray their interpretation of a Nataraja statue. I wondered what would happen if I gave my percussion friends in the Ensemble a huge rhythmic canvas to fill with their musical colors while imagining the creation of the universe by Shiva and his drum, and *Shristi* was born." The piece begins with the basic and pure sound of the conch shell, which is integral to Indian tradition. Other sounds and beat patterns slowly emerge, and by the end, Das explains, "the musical canvas is full of colors of joy and oneness—the whole universe is there for us to live and re-live!"

For the conclusion of tonight's program, we travel from the world of Shiva to another time and place, where we witness a colossal ancient battle. In 202 B.C.E., two dynasties fought for control of what would become China. The dramatic *Ambush from Ten Sides* is a traditional piece written in the classical pipa "martial" style. In an arrangement for the Silk Road Ensemble by Li Cang Sang and Wu Tong, the piece tells the story of the warring factions; instruments portray the sound effects of battle, including horses neighing, battle horns sounding, and soldiers crossing swords and slinging stones.

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Guest Artists

Yo-Yo Ma



The many-faceted career of cellist Yo-Yo Ma is testament to his continual search for new ways to communicate with audiences, and to his personal desire for artistic growth and renewal. Mr. Ma maintains a balance between his engagements as soloist with orchestras worldwide and his recital and chamber music activities. His discography includes over seventy-five albums, including more than fifteen Grammy-winners. One of Mr. Ma's goals is the investigation of music as a means of communication and as a vehicle for the migration of ideas; in 1998, he established the Silk Road Project to promote the study of cultural, artistic and intellectual traditions along the ancient Silk Road trade routes. Mr. Ma was born in 1955 to Chinese parents living in Paris. He began to study the cello with his father at age four and soon came with his family to New York, where he spent most of his formative years. Later, his principal teacher was Leonard Rose at the Juilliard School. He sought out a traditional liberal arts education to expand upon his conservatory training, graduating from Harvard University in 1976. Yo-Yo Ma has received numerous awards, including the Avery Fisher Prize (1978), the Glenn Gould Prize (1999), the National Medal of the Arts (2001), the Dan David Prize (2006), the Sonning Prize (2006), and the World Economic Forum's Crystal Award (2008). In 2006, then Secretary General Kofi Annan named him a United Nations Messenger of Peace; in 2007, Secretary General Ban Ki-moon extended his appointment. In January 2009, at President Obama's invitation, Mr. Ma played in the quartet performance of John Williams's *Air and Simple Gifts* at the 56th Inaugural Ceremony. More recently, Mr. Ma was appointed to the President's Committee on the Arts and the Humanities. He plays two instruments, a 1733 Montagnana cello from Venice and the 1712 Davidoff Stradivarius. For additional information, please visit www.yo-yoma.com, www.silkroadproject.org, and www.opus3artists.com.

The Silk Road Ensemble Yo-Yo Ma, Artistic Director

Jeffrey Beecher, contrabass
Mike Block, cello
Nicholas Cords, viola
Sandeep Das, tabla
Haruka Fujii, percussion
Jonathan Gandelman, violin
Joseph Gramley, percussion
Colin Jacobsen, violin
Yo-Yo Ma, cello
Jon Mendle, guitar
Cristina Pato, gaita (Galician bagpipes)
Mark Suter, percussion
Kojiro Umezaki, shakuhachi
Wu Tong, sheng and bawu
Yang Wei, pipa

The Silk Road Project— Connecting traditions and celebrating innovation since 1998

ABOUT THE SILK ROAD PROJECT

The Silk Road Project is a nonprofit arts and educational organization with a vision of connecting the world's neighborhoods by bringing together artists and audiences around the globe. Founded by cellist Yo-Yo Ma in 1998 as a catalyst to promote innovation and learning through the arts, the Silk Road Project takes inspiration from the historic Silk Road trading route as a modern metaphor for multicultural and interdisciplinary exchange. Under the artistic direction of Mr. Ma, the Silk Road Project presents performances by the Silk Road Ensemble, a renowned collective of performers from around the world; engages in cross-cultural exchanges and residencies; leads workshops for students; and partners with leading cultural institutions to create educational materials and programs. For more information, please visit our website at www.silkroadproject.org.

ABOUT THE SILK ROAD ENSEMBLE

The Silk Road Ensemble is a collective of internationally renowned musicians, composers, arrangers, visual artists, and storytellers from more than twenty countries. Each Ensemble member's career illustrates a unique response to what is one of the artistic challenges of our times—nourishing global connections while maintaining the integrity of art rooted in authentic tradition. Many of the musicians first came together under the artistic direction of Yo-Yo Ma at a workshop at the Tanglewood Music Center in Massachusetts in 2000. Since then, in various configurations, Ensemble artists have collaborated on a diverse range of musical and multimedia projects, presenting innovative performances that explore the relationship between tradition and innovation in music from the East and West. The Silk Road Ensemble has recorded four albums and performed to critical acclaim throughout Asia, Europe and North America.

A MESSAGE FROM THE ARTISTIC DIRECTOR

Throughout my travels and performances around the world, I have been intrigued by the complex interconnections among arts, cultures and ideas that have been influential for centuries. How did an 8th-century Japanese biwa, a pear-shaped stringed instrument, come to be decorated with Persian and Central Asian designs? How did ancient Roman glass influence objects made in China, Korea, and Japan?

In 1998, we formed the Silk Road Project to explore connections from ancient times to the present. These links form pieces of a puzzle that combine to reveal a coherent



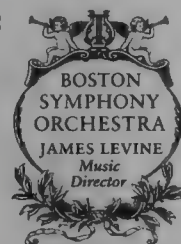
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picture of who we are, what our place is in the world, and why we do what we do.

The Project's work consists of careful investigations, joining beloved traditions with new knowledge and innovation. Live performance, constant learning, trust, and inventive collaboration lie at the core of our work together. Our educational partnerships have served to broaden and strengthen our commitment to passion-driven learning. We are guided by the belief that all of us are equipped with different intelligences and that we best receive and share knowledge in multidisciplinary, multi-sensate ways.

During the past twelve years, the Silk Road Ensemble's experiences have led us to new discoveries and new ways of thinking as we share in a culture of collaboration. The creation of trust is a key ingredient, a safety net in an environment where risk-taking and innovation are encouraged.

I am tremendously grateful for the opportunity to undertake this work, for the abiding friendships and far-reaching partnerships that have developed, and for the warm reception we have received from people all over the globe. In our world of increasing awareness and interdependence, music can act as a magnet to draw people together. I look forward to the Silk Road Project's second decade, in which by knowing subjects deeply and sharing ideas broadly, we will continue to strive to serve a community that seeks a broader, empathetic understanding of the peoples and cultures of our globalized world.

YO-YO MA, ARTISTIC DIRECTOR

A MESSAGE FROM THE EXECUTIVE DIRECTOR

The Silk Road Project was founded to encourage deeper understanding of other cultures and beliefs, with the hope that we may better address our differences if we appreciate what we share in common. In times as rife with international and economic tensions as these, art and music can seem ethereal. Yet when we examine larger truths about identity and conflict and ask why we find ourselves in such a fractured world, our art and our music may be more important than ever, for our culture gives meaning and shape to our lives.

Our guiding mission is to act as a catalyst for innovation and learning through the arts, and our vision is of connecting the world's neighborhoods. Under Yo-Yo's creative direction, the Silk Road Project will continue to break new ground by exploring connections among cultures and disciplines that reintroduce age-old questions about what it means to be human, throughout our collective history and in our own time.

LAURA FREID, CEO & EXECUTIVE DIRECTOR

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Music of Gershwin, Schuller, and Bernstein

"This Week at Tanglewood"

Once again this summer, Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings from 7:15-7:45pm for "This Week at Tanglewood" hosted by Martin Bookspan, a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. This week's guests, on Friday, August 13, are conductors Miguel Harth-Bedoya and Robert Spano. The series continues through Friday, August 27, the final weekend of the BSO's 2010 Tanglewood season.

Saturday-Morning Open Rehearsal Speakers

July 10, 17, 24; August 21—Robert Kirzinger, BSO Assistant Director of Program Publications

July 31; August 14—Jan Swafford of The Boston Conservatory

August 7, 28—Elizabeth Seitz of The Boston Conservatory

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Prelude Concert
Friday, August 13, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

VICTOR ROMANUL, violin (1st violin in Boccherini)
CATHERINE FRENCH, violin
REBECCA GITTER, viola
MIHAIL JOJATU, cello
ALISA WEILERSTEIN, cello (1st cello in Boccherini)
MIRI YAMPOLSKY, piano

BRAHMS Trio in B for piano, violin, and cello, Opus 8
 Allegro con brio
 Scherzo: Allegro molto
 Adagio
 Allegro
 Ms. YAMPOLSKY, Mr. ROMANUL, and Mr. JOJATU

BOCCHERINI String Quintet in E, Opus 11, No. 5
 Amoroso
 Allegro con spirito
 Minuetto
 Andante
 Mr. ROMANUL, Ms. FRENCH, Ms. GITTER,
 Ms. WEILERSTEIN, and Mr. JOJATU

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NOTES ON THE PROGRAM

 **Johannes Brahms** (1833-1897) was a notoriously private composer. Intensely aware of the attention being paid to Beethoven's sketches by the first generation of musical scholars investigating Beethoven's artistic development, he was determined to prevent that kind of second-guessing with his own music. He more or less systematically destroyed sketches after he had finished a piece and destroyed entire compositions that did not meet his very high standards.

There is, however, one fascinating and unusual example of a work written early in Brahms's life that he reworked and substantially altered at a very late stage. That work, the B major piano trio, provides a fascinating glimpse into Brahms's private workshop, as well as an opportunity for a direct comparison between the young Brahms and his mature counterpart. Brahms composed the piece originally in 1854, when he was twenty-one, then revised it thirty-five years later for its publication in 1891. Contrary to his usual practice, however, he did not suppress the earlier version, but actually suggested to his publisher that both versions be kept in print.

Today the final version is almost always played (as it will be here), but the early version allows us to catch a glimpse of the young composer stretching his wings to soar in luxuriant flight. By comparison the later composer has reined in his fancy to produce a much tauter web of ideas. The most striking illustration of the difference between the two versions comes immediately upon considering the comparative lengths of the individual movements. Except for the scherzo, which is substantially identical in both versions, the movements of the earlier version are about half again as long as those of the later version, despite the fact that they share the same thematic material. In effect, Brahms has taken his themes and composed two quite different works.

The first movement grows out of a long-breathed lyrical melody gradually enlivened by a syncopated accompaniment figure, to which is added later a neighbor-note motive worked out in the development. The scherzo is a whirlwind in B minor, relaxing slightly into the major mode for the genial Trio, rich with parallel thirds and sixths. The Adagio grows from a chorale-like theme in the piano, later treated with delicate elaboration. The final movement begins, surprisingly, in B minor, while the secondary theme in D is an expansive melody rocketing over a wide range. The interplay of these two ideas yields a powerful conclusion to this mature work grown out of a youthful one. Brahms's mastery is evident throughout, and though we still call the B major piano trio "Opus 8," there was a real point in the composer's sly suggestion to his publisher that the revised edition be called "Opus 108."

 **Luigi Boccherini** (1743-1805), a cellist and composer, wrote over a hundred string quintets, dozens of symphonies and concertos, two operas, and many diverse chamber and choral pieces. Haydn and he admired each other's music, and Mozart modeled a concerto after one attributed to him. In his time, Boccherini was highly valued for his music's boldness of conception and elegance of expression.

While employed in King Carlos III's court in Spain, Boccherini composed quintets for himself to perform with the quartet-in-residence. Unlike Mozart, Beethoven, and Brahms, but like Schubert in his C major String Quintet, Boccherini frequently added a second cello, rather than a second viola, to the traditional string quartet, enriching the ensemble and achieving freedom for one of the two from the obligation to provide a bass line. He first developed this innovation when Prussian Crown Prince Friedrich Wilhelm, also a cellist, employed him. He composed works that combined the lively with the elegant, melodically and rhythmically, in rich five-part harmony. In addition, he exploited the cello's full range and allowed at least one cello to become more soloistic and more of an equal to the upper strings. In 1770, appointed cellist and composer to Don Luis, King Carlos III of Spain's brother, Boccherini wrote to supplement

the resident quartet's talents with his own, further enlarging the cello's sphere, giving the cello protracted melodic lines.

One of Boccherini's best-known works is the Minuetto from this E major Quintet, a work composed in 1771 and first published in 1775, one of a set of six quintets for the Infante Don Luis, at Aranjuez. The piece demonstrates Boccherini's mastery of contrapuntal styles. The first movement, in which the strings are muted, contains very lyrical themes, opening with a gentle, somewhat sensuous moderate tempo, *Amoroso*, filled with dialogues between instruments. The cellos have a particularly notable duet, climbing into the high reaches of their ranges. The second movement, a bright, energetic, inventive *Allegro con spirito* in sonata form, has a variety of different textures and lovely melodies; the cellos both have lyrical solos in this movement. In the famous Minuetto, which embodies the rococo spirit, the strings are muted again. The final movement, *Andante*, the longest of the movements, is a spirited rondo.

Notes by STEVEN LEDBETTER (Brahms)
and SUSAN HALPERN (Boccherini)

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Susan Halpern writes program notes for venues including Carnegie Hall and the Kimmel Center in Philadelphia, as well as for many chamber music series and orchestras throughout the country. Boccherini program note ©2010 Susan Halpern.

Artists

For a biography of Alisa Weilerstein, see page 18.

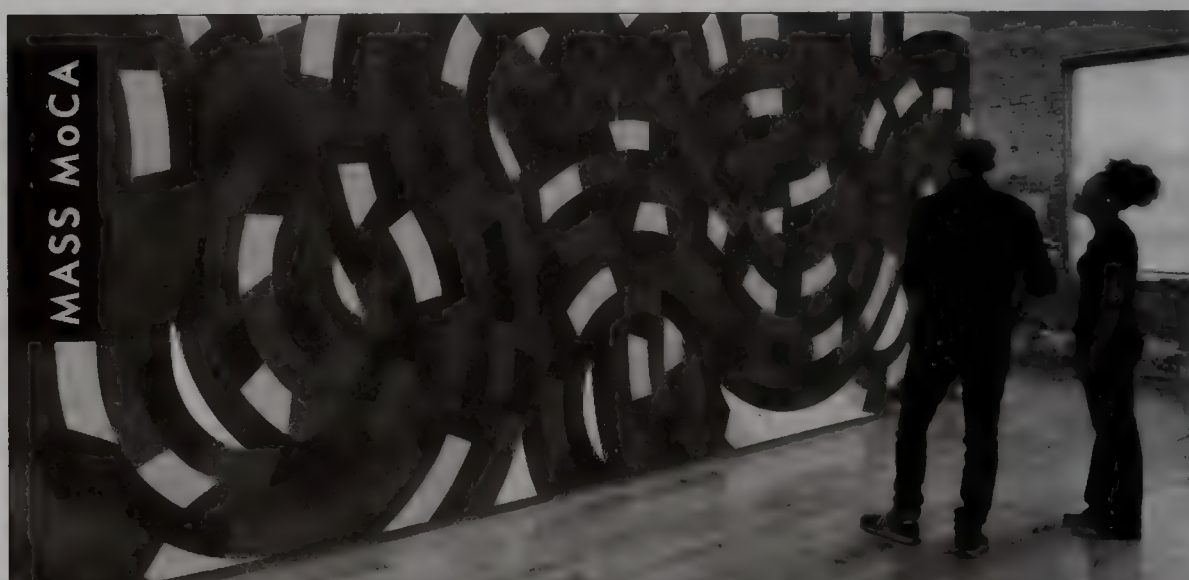
BSO violinist **Victor Romanul**, who holds the Bessie Pappas Violin Chair, has been performing professionally since he was seven. An active recitalist, teacher, and soloist, he has performed throughout the world. As a soloist, he was named in "Best of Boston" in 1997 by the *Boston Globe*. Mr. Romanul was concertmaster for three years of the Ars Poetica Chamber Orchestra, based in Detroit and made up of outstanding players from major U.S. orchestras. He has given master classes throughout the country at many colleges and universities, including Northwestern, Columbia, Oberlin, and SUNY Stony Brook. As a professor of violin at Boston Conservatory, he has taught violin, chamber music, and pedagogy. He has served as a coach for the Greater Boston Youth Symphony Orchestra and the New England Conservatory Preparatory orchestras. He was the BSO's assistant concertmaster from 1993 to 1995 and from 1981 to 1986 was associate concertmaster of the Pittsburgh Symphony. Mr. Romanul studied with Ivan

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

Galamian, Joseph Silverstein, and Jascha Heifetz. As a member of the Boston Artists Ensemble and the Boston Conservatory Chamber Players, he has performed frequently at music festivals throughout New England. Career highlights include performances of Beethoven's Violin Concerto with the Boston Pops and the New Hampshire Symphony; a three-concert series of the ten Beethoven violin sonatas at the Goethe-Institut Boston; Bach's sonatas and partitas for solo violin performed in a single recital; a recital of the complete solo sonatas of Eugene Ysaÿe; and recitals around the country featuring solo violin music of Paganini, Sauret, Ernst, Wieniawski, Vieuxtemps, and Ysaÿe.

Catherine French is a native of Victoria, British Columbia, where she began Suzuki studies on the violin at age four. A frequent soloist, Ms. French has performed with the Toronto Symphony Orchestra, Manitoba Chamber Orchestra, Edmonton Symphony Orchestra, Calgary Philharmonic, and Symphony Nova Scotia; she made her Carnegie Hall debut in 1992 with the Senior Concert Orchestra of New York under the baton of David Gilbert. Recital appearances include performances in New York, Montreal, Winnipeg, Calgary, Toronto, Washington, D.C., and Marlboro, Vermont, as a participant in the 1993 Marlboro Music Festival. She has received numerous study grants from the Canada Council, Alberta Culture, Alberta Foundation for the Performing Arts, Manitoba Arts Council, and Chalmers Fund. Ms. French won grand prize at the National Competitive Festival of Music in 1986 and was the overall winner of the Canadian Music Competition in 1988. She won first prize in the CBC Young Artists Competition in 1989 and in 1990 won the concerto competition at Indiana University, where she was a student of Miriam Fried. Ms. French graduated from Indiana University in 1990 with a bachelor's degree and later earned a professional studies diploma at Mannes College of Music as a student of Felix Galimir. In May 1994 she received her master's degree from the Juilliard School as a student of Joel Smirnoff. Ms. French joined the Boston Symphony Orchestra violin section in September 1994.



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Born in Canada, violist **Rebecca Gitter** began studying Suzuki violin at seven and viola at thirteen. In May 2001 she received her bachelor of music degree from the Cleveland Institute of Music, where she was a student of Robert Vernon, having previously studied in Toronto. While at CIM she was the recipient of the Institute's Annual Viola Prize and the Robert Vernon Prize in Viola, and twice received honorable mention in the school's concerto competition, resulting in solo performances. Among other honors, she was the 2000 recipient of Toronto's Ben Steinberg Jewish Musical Legacy Award and, prior to her BSO appointment, was offered a position in the Detroit Symphony Orchestra. She was a summer participant in the Taos School of Music, the Marlboro Festival, Ravinia's Steans Institute for Young Artists, and the National Academy and National Youth Orchestras of Canada. Ms. Gitter joined the viola section of the Boston Symphony Orchestra in August 2001.

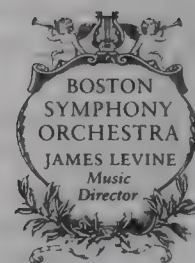
Romanian-born cellist **Mihail Jojatu** joined the Boston Symphony Orchestra in 2001 and became fourth chair of the orchestra's cello section at the start of the 2003-04 season. Mr. Jojatu studied at the Bucharest Academy of Music before coming to the United States in 1996. He then attended the Boston Conservatory of Music, where he studied with former BSO cellist Ronald Feldman, and worked privately with Bernard Greenhouse of the Beaux Arts Trio. Through Boston University, he also studied with BSO principal cellist Jules Eskin. Mr. Jojatu has collaborated with such prestigious artists as Gil Shaham, Sarah Chang, Peter Serkin, Glenn Dicterow, members of the Juilliard and Muir string quartets, and Seiji Ozawa, who asked him to substitute for Mstislav Rostropovich in rehearsing the Dvořák Cello Concerto with the Tanglewood Music Center Orchestra. A winner of the concerto competition at Boston University School for the Arts (subsequently appearing as soloist with Keith Lockhart and the Boston Pops Orchestra), he also won first prize in the Aria Concerto Competition at the Boston Conservatory and was awarded the Carl Zeise Memorial Prize in his second year as a Tanglewood Music Center Fellow. He has performed as guest soloist with the Radio Symphony Orchestra of Bucharest and has won numerous awards in Romania for solo and chamber music performance. Recent performances have included Shostakovich's Cello Concerto No. 1 with the Berkshire Symphony and Longwood Symphony, and the Dvořák Concerto with the Radio Symphony Orchestra of Bucharest. Mihail Jojatu is also a member of the Triptych String Trio, which recently released its first compact disc.

Israeli pianist **Miri Yampolsky** made her orchestral debut as a soloist with Zubin Mehta and the Israel Philharmonic Orchestra at sixteen, playing Prokofiev's Piano Concerto No. 1. Since then, she has appeared with the Jerusalem Symphony and Israel Chamber Orchestra, as well as the Mainz Symphony, Orquesta Sinfonica de Valencia, Chicago Chamber Orchestra, National Orchestra of Johannesburg, Cayuga Chamber Orchestra, the Peninsula Music Festival Orchestra, and the Cornell symphony and chamber orchestras. A first-prize winner of the José Iturbi International Piano Competition in Valencia and the ARD International Music Competition in Munich, Ms. Yampolsky is an avid and active chamber musician with appearances in such festivals as Tanglewood, Ravinia, Davos, Berlin Festwoche, Tucson Winter International Chamber Music Festival, Olympic Music Festival, Icicle Creek Chamber Music Festival, Hitzacker "Music Days," Schwetzingen Festival, Sessa "Musica d'Insieme," Città di Castello, Klassikfest Kaiserstuhl, Lucena International Piano Festival, and Salzburg's Mozarteum. Ms. Yampolsky's teachers include Hannah Shalgi, Michael Boguslavsky, and Chaim Taub in Israel; Dmitri Bashkirov and Marta Gulyas at the Escuela Superior De Musica "Reina Sofia" in Madrid, and Leon Fleisher at the Peabody Conservatory in Baltimore. A recipient of AICF scholarships between 1985 and 1996, Ms. Yampolsky is on the faculty of the music department at Cornell University and is a co-artistic director of Mayfest-Cornell International Chamber Music Festival (www.mayfest-cornell.org).



2010 Tanglewood

Boston Symphony Orchestra
129th season, 2009–2010



Friday, August 13, 8:30pm

MIGUEL HARTH-BEDOYA CONDUCTING

CAMINOS DEL INKA: A MUSICAL JOURNEY

DANIEL ALOMÍA ROBLES
(1871-1942)

"El cóndor pasa" (1910)
(arr. Alberto Gonzales)

BALTASAR MARTINEZ
Y COMPAÑÓN
(1738-1797)

Colección de música virreinal (1783)
(trans. Miguel Harth-Bedoya)

Baile de danzantes
Baile del Chimo
Lanchas para bailar

DIEGO LUZURIAGA
(b.1955)

"Responsorio" (2000)

GABRIELA LENA FRANK
(b.1972)

"Illapa," Tone Poem for Flute and Orchestra (2004)

Introducción: Soliloquio Serrano
Harawi

ELIZABETH ROWE

{ I n t e r m i s s i o n }

Stu Rosner



OSVALDO GOLIJOV
(b.1960)

"Mariel" for Cello and Orchestra (2008)
ALISA WEILERSTEIN, cello

ALFONSO LENG
(1894-1974)

Preludio No. 1 (1905)

JIMMY LÓPEZ
(b.1978)

"Fiesta!" (2007)
Trance I
Countertime
Trance 2
Techno

Miguel Harth-Bedoya, Creator and Music Director

C&G Partners, LLC, Motion Graphics, Maya Kopytman, Creative Director

Patricia Handy, Artistic Advisor

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NOTES ON THE PROGRAM

CAMINOS DEL INKA: A Musical Journey

"Caminos del Inka: A Musical Journey" is the "passion project" of internationally renowned Peruvian-born conductor Miguel Harth-Bedoya. Motivated by a desire to bring the richness and breadth of Latin American music to a wider audience, Maestro Harth-Bedoya has put together a comprehensive program of music created in or inspired by the countries through which the Inca Trail winds—Peru, Bolivia, Ecuador, Colombia, Chile, and the northwestern tip of Argentina. The program includes works from the colonial period to the present by such renowned composers as Osvaldo Golijov, Gabriela Frank, and the brilliant young composer, Jimmy López. Traditional Andean instruments are featured, including the *bombo andino* (Andean bass drum), *sonajas de semillas* (seed rattles), and maracas. Complementing the music are striking visuals projected on a large screen. Evocative photos of the region and its people by photographer Fabiana Van Lente, combined with original motion graphics designed by Maya Kopytman (C&G Partners, New York), create a multimedia experience that enhances the audience's understanding and enjoyment of the music. For more information on the Caminos del Inka project, please visit www.caminosdelinka.net.



Daniel Alomía Robles

"El cóndor pasa" (1910)

(arranged by Alberto Gonzales and edited by Miguel Harth-Bedoya)

Daniel Alomía Robles was born on January 3, 1871, in Huánuco, Peru, and died on July 17, 1942, in Lima, Peru. "El cóndor pasa" was composed in 1913 and is scored for two each of flutes, oboes, clarinets, and bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, rainstick, shells, suspended cymbal, tambourine, tenor drum, and strings. Performance time is approximately four minutes.

Although the origins of the song "El cóndor pasa" ("The condor passes") date back to the age of the Incas, the popular form of the melody we hear today was composed in 1913 by Daniel Alomía Robles for the finale of his zarzuela *El cóndor pasa*. In the musical play, the Andean condor stands as a symbol of freedom in a conflict between a Peruvian miner and his European boss. It was a huge hit at a time of emerging national identity and ran for some 3,000 performances.

Alomía Robles was a trained ethnomusicologist and composer who became interested in indigenous music during a sojourn with the Campas tribe in 1896. According to Jane Vial Jaffe, who has written extensively about the Inca Trail project, "With his wife, pianist Sebastiana Godoy, he notated some seven hundred melodies and made over three hundred harmonizations of Andean tribal music collected on numerous trips through the mountains of Peru, Ecuador, and Bolivia. His close to 240 original compositions typically draw on these tunes. He also gathered stories, instruments, and ceramics of old Peruvian cultures."

As with the later fieldwork of Bartók and Kodály in their native Hungary, Alomía Robles's own compositions were deeply influenced by the discovery of the indigenous music of his homeland.

As Jaffe writes of *El cóndor pasa*, "Alomía Robles based his simple, unforgettable melody on a *cachua*, a courtship circle dance—presumably containing vestiges of Incan elements—in which fur- and feather-clad dancers imitate movements of animals, and men and women alternate in singing amorous verses. This particular *cachua*

from Jauja appears in French ethnomusicologist Marguerite Béclard d'Harcourt's famous collection *The Music of the Incas*, published in 1925—well after Alomía Robles's version became popular.”

In the orchestral version performed here, flutes and bass drums figure prominently, suggesting a *cachua*'s typical accompaniment of sicuri (panpipes) and bombo (bass drum), which would have been joined by guitar, charango (small lute), and harp.

Colección de música virreinal—“Collection of Vice-Royal Music” (1783)
(collected by Baltasar Martínez y Compañón; transcribed by Miguel Harth-Bedoya)

These pieces, collected in Peru around 1783, are scored for flute and piccolo, oboe, clarinet, bassoon, bombo, maracas, sonajas de semillas, tambor, harp, violins, cellos, and basses. Performance time is approximately nine minutes.

These three short pieces, buried in the pages of the famous Trujillo del Perú codex, have been transcribed for orchestral performances by Miguel Harth-Bedoya. He explains the significance of this rare manuscript:

Between 1782 and 1785, Baltasar Martínez y Compañón y Bajanda, bishop of Trujillo, made a number of official visits within his diocese, resulting in a record of nine volumes of watercolors illustrating the natural landscape, daily life, and architecture of his bishopric. In this codex, known as the Trujillo del Perú, we also find some twenty musical works that were collected in the streets of the villages he visited. There are many reasons for treating this collection of music as indispensable to any attempt at understanding the history of Latin American



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music. Being a part of an oral tradition, these pieces would never have come down to us in their original form if it had not been for this collection.

The twenty pieces of music in the Trujillo codex—interspersed among the more than 1,400 illustrations—represent the popular music of the streets and festivals that was traditionally passed down from generation to generation. Miguel Harth-Bedoya has chosen three and transcribed them for small orchestra. The only pieces in the manuscript without lyrics, they are among the earliest known examples of purely instrumental music in Peru.

The first, **Baile de danzantes** (“Dance with dancer”)—noted in the codex as “*con pifano e tamboril*” (“with pipe and drum”), instruments popular in Spanish dance, revealing a strong European origin—would have been performed by four to eight dancers with sword in hand or handkerchiefs, as in a contredanse. The second, **Baile del Chimo** (“Dance of Chimo”), comes from the Lambayeque region of Peru; the codex’s two illustrations for this dance show men with axes and handkerchiefs dancing to the accompaniment of harp and lute or harp and violin. The third, **Lanchas para bailar** (“Boats to dance”), has a stronger South American flavor and was adapted in Creole as well as Peruvian lands.



Diego Luzuriaga

“Responsorio” (2000)

Diego Luzuriaga was born on October 20, 1955, in Loja, Ecuador. “Responsorio” was composed in 2000; the Tokyo Philharmonic Orchestra gave the first performance on March 30 that year, at Tokyo Opera City Hall in Tokyo. The work is scored for three flutes and piccolo, two oboes, two clarinets, two bassoons, two horns, trumpet, trombone, timpani, Indian drum, sleigh bells, two tom-toms, bass drum, suspended cymbals, conga drum, triangle, bongos, maracas, guiro, xylophone, tam-tam, snare drum, and strings. Performance time is approximately nine minutes.

Diego Luzuriaga grew up performing the Andean folk melodies of his native Ecuador. After earning a degree in architecture from the Universidad Central de Ecuador in Quito, he studied composition at the École Normale in Paris. He moved to the United States in 1987, later earning graduate degrees in composition from the Manhattan School of Music and Columbia University. In Ecuador, he has been involved in the study, performance, and recording of native Andean folk music and Latin American music. Today, Luzuriaga divides his time between teaching music and composing. (He also teaches woodworking at the Friends’ Central School in Wynnewood, Pennsylvania, where he lives with his family.)

Luzuriaga’s opera *Manuela y Bolívar* premiered in Quito in 2006. Its subject is the love affair and political partnership between the Ecuadorian feminist icon Manuela Sáenz and Simón Bolívar, the celebrated Latin American liberator, set against the 19th-century struggle for independence from the Spanish. A cantata, *El Niño de los Andes* (“The child of the Andes”), draws on Andean mythology and familiar Christmas themes, and uses both classical and Andean instruments.

Responsorio began life as the second movement of *Liturgia* for shinobue (Japanese bamboo piccolo) and orchestra, commissioned by the Tokyo Philharmonic Orchestra and premiered in 2000. In *Responsorio*, Luzuriaga has translated the sounds of the Andean flutes of his youth first to the Japanese instrument and now, in this version, to the Western piccolo.

Gabriela Lena Frank

"Illapa," Tone Poem for Flute and Orchestra (2004)

Gabriela Lena Frank was born on September 26, 1972, in Berkeley, California. "Illapa" was composed in 2004; the first performance took place on November 30, 2004, with Larry Rachleff conducting flutist Leone Buyse and the Shepherd School Chamber Orchestra at Stude Concert Hall, Rice University, Houston, Texas. In addition to the solo flute, "Illapa" calls for an orchestra of two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, two trombones, timpani, percussion, harp, piano, and strings. Performance time is approximately eighteen minutes.

Gabriela Lena Frank's parents met when her father, an American of Armenian Jewish descent, was a Peace Corps volunteer in Peru in the 1960s. Her mother is of mixed Peruvian and Chinese ancestry. Although she was born in Berkeley, California, and was trained as a composer in the United States—at Rice University and the University of Michigan—Frank has chosen to explore her multicultural heritage in her music.

Frank's compositions reflect her interest in musical identity. "Peruvian music is so diverse that Peruvians themselves argue about what's truly Peruvian," she has said. "From town to town, people argue about who owns the true *huayno*, which is a quintessential Indian form." She has collaborated with Peruvian ethnomusicologist Raul Romero in recording the piano music of indigenous composers of coastal and Andean Peru. She regularly travels throughout South America, continuing her studies of Latin American folklore, poetry, mythology, and native musical styles.

Illapa originated in a version without solo flute as the middle movement of Three Latin American Dances, premiered in 2004. Later that year, Frank refashioned the movement as a tone poem for flute and orchestra. *Illapa* depicts a moment in the life of the powerful weather god from ancient South American Andean culture. In addition to drawing on Andean influences for this piece, Frank was also inspired by the music of Béla Bartók. Here is the composer's own description of *Illapa*:

In the first movement, *Introducción: Soliloquio Serrano* (Introduction: Mountain Soliloquy), Illapa sits at the edge of a highland valley, playing his bamboo flute while accompanied only by his own parpadeos or "blinking" (initially performed by orchestra claves). While not an actual Andean tune, Illapa's soliloquy evokes



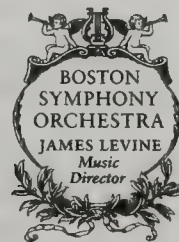
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typical gestures and articulation effects of mountain flutes. At the end of the movement, momentum picks up as Illapa slowly leans over and then finally leaps to the floor of the valley, whirling his music on the flute and blinking his eyes ever more furiously.

At the entrance of the rest of the orchestra, Illapa is now standing squarely inside the valley as the second movement, *Harawi*, commences. The vastness and mystery of the Andes are conveyed by the low and high “glissing” [sliding] strings, the oscillating marimbas, and the interplay between the conga drum and rainstick.

When the flute reenters, the *harawi* music begins with the typical melancholy and elegiac mood encountered in this traditional song form. The melody is also played by the violas and cellos, albeit slightly out of synchronization to convey the wet, reverberating effect of the Andean echoes (marked in the score as “*Un grito y un mil ecos*,” or “A cry and a thousand echoes”). Illapas’s flute music is increasingly overwhelmed by the valley’s own *naturaleza*, its own inner life, until the moment when Illapa takes out his spinning top (the *zumballyu*) and spins it, calling up a storm. Thunder and lightning crack around the havoc that the *zumballyu* creates as it uproots trees and boulders in a violent yet brief fury.

After the climactic highpoint, we hear the sounds of the valley in the aftermath of the storm, and Illapa is curiously quiet (...stunned?...)—quiet, that is, until a final flute call that holds and then slowly fades as Illapa climbs out of the valley, looks back at the destruction left in his wake, and blinks...just once.



Osvaldo Golijov

“Mariel” for Cello and Orchestra (2007)

Osvaldo Golijov was born on December 5, 1960, in La Plata, Argentina. “Mariel” was composed in 1999 for cello and marimba. The orchestral version was premiered on January 26, 2008, at Carnegie Hall in New York, with cellist Alban Gerhardt and the Fort Worth Symphony Orchestra under the direction of Miguel Harth-Bedoya. In addition to the solo cello, “Mariel” in its orchestral version calls for three flutes and alto flute, oboe and English horn, two clarinets and bass clarinet, bassoon, four horns, three trumpets, three trombones and tuba, chimes, crotales, marimba, tam-tam, triangle, vibraphone, celesta, harp, timpani, and strings. Performance time is approximately thirteen minutes.

Although we think of him today as a major international composer, Osvaldo Golijov’s first contact with music was in La Plata, Argentina, his birthplace. “I grew up in a small town with a mediocre local orchestra and a beautiful little opera house that was burned at the end of Perón’s life,” he says. “Music was this thing that I loved.” He learned about Bach and Beethoven—and eventually about Stravinsky and Bartók—from his mother, who was a pianist. Then one day when he was ten years old, his parents took him to a hotel café to hear Astor Piazzolla, the great nuevo tango composer. It was a defining moment for him. Suddenly, music was no longer something found in the pages of a book, but it was alive and real. “I could see not only life being distilled into music, but also how Bach and Bartók could be transmuted into something that was vital to Argentina at that moment, and into my life at that moment.”

As Golijov undertook his own personal journey—eventually moving from Argentina to Israel, where he lived in the early 1980s, and finally to the United States, where he settled in 1986—his career as a composer took off. He has explored the world, as well as his own complex identity, through his music, and this has made him one of today’s most successful composers—a true reflection of our global civilization and

of our times. But he has never forgotten his Argentine roots. The music of his homeland colors all of his works in various ways; one of his most popular scores, *Last Round*, is an unapologetic tribute to Astor Piazzolla and the art of tango.

Mariel was written in 1999 for two performers; the orchestral version was premiered at Carnegie Hall in January 2008 with Miguel Harth-Bedoya conducting. "I wrote the original version of *Mariel*, for cello and marimba, when I learned of the death in an accident of my friend Mariel Sturbin," Golijov explains. "I attempted to capture that short instant before grief, in which one learns of the sudden death of a friend who was full of life: a single moment frozen forever in one's memory, and which reverberates through the piece, in the waves and echoes of the Brazilian music that Mariel loved. Seven years later I orchestrated the piece and let the melodies and harmonies lead the music to a wider range of emotion: the journey is now different."

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Alfonso Leng

Preludio No. 1 (1905)

Alfonso Leng was born on February 11, 1894, in Santiago, Chile, and died there on November 11, 1974. Composed in 1905, Preludio No. 1 had its first performance only on May 28, 2009, with Robert Spano conducting the Atlanta Symphony Orchestra. Prelude No. 1 is scored for two flutes, two oboes, two clarinets, two bassoons, two horns, two trumpets, two trombones, bass trombone, and strings. Performance time is approximately three minutes.

Chilean composer Alfonso Leng began music studies at the Santiago National Conservatory, but later joined a group of self-taught musicians. Leng composed in a variety of genres, both instrumental and vocal. In 1957, Alfonso Leng won the National Art Prize. Leng also pursued a career in dentistry, earning an international reputation as an odontologist. He was the principal founder and first dean of the Dentistry Faculty of the University of Chile.



Jimmy López

"Fiesta!," Four pop dances for orchestra (2007)

Jimmy López was born on October 21, 1978, in Lima, Peru. He composed "Fiesta!" in 2007 to mark the hundredth anniversary of the Lima Philharmonic Society, and the world premiere took place in October 2007, in Lima, with Miguel Harth-Bedoya conducting the Caminos del Inka Chamber Orchestra. Mr. Harth-Bedoya subsequently led the premiere of the present version for large orchestra (made by López at the conductor's request) on May 30, 2008, with the Baltimore Symphony Orchestra. The version for full orchestra is scored for two flutes and piccolo, two oboes, two clarinets, two bassoons, four horns, two trumpets, three trombones, tuba, timpani, bass drum, bongos, congas, cymbals, and strings. Performance time is approximately ten minutes.

After studying at the National Conservatory in his hometown of Lima, Jimmy López left in 2000 for Helsinki, where he spent seven years as a student at the renowned Sibelius Academy. He is currently studying for a doctoral degree in composition at the University of California in Berkeley.

López originally composed *Fiesta!* for chamber orchestra in 2007, on a commission from Miguel Harth-Bedoya to mark the hundredth anniversary of the Lima Philharmonic Society. The conductor and the Caminos del Inka Chamber Orchestra gave the premiere in Lima in October 2007. To give the work greater exposure, Harth-Bedoya asked López for a version for full orchestra, which he premiered with the Baltimore Symphony in May 2008.

As López writes about this work, which he subtitles "Four pop dances for orchestra":

Fiesta! draws influences from today's pop music. It utilizes elaborate developmental techniques while keeping the primeval driving forces still latent in popular culture. Movements one (Trance 1) and three (Trance 2) are connected to each other in spirit and form. They both feature slow passages and open ends, whereas movements two (Countertime) and four (Techno) are conclusive in character and keep high levels of energy all the way through. Latin rhythms also play an essential part in this piece; therefore, the percussion section rises to prominence on several passages.

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Guest Artists

Miguel Harth-Bedoya



Currently entering his tenth season as music director of the Fort Worth Symphony, Peruvian-born conductor Miguel Harth-Bedoya made his BSO debut at Tanglewood in 2003 and has since appeared with the orchestra at Symphony Hall in December 2007 and at Tanglewood in August 2008. In his tenure at the Fort Worth Symphony, that orchestra's artistic level and its role in Fort Worth's cultural life have grown dramatically. The orchestra made its Carnegie Hall debut in January 2008, and has made a series of recordings under Mr. Harth-Bedoya, including a Tchaikovsky disc; a bilingual recording of Prokofiev's *Peter and the Wolf*, featuring narrations in Spanish and English with Michael York; and *Sentimiento Latino* (2006), with Peruvian tenor Juan Diego Flórez (Decca). Mr. Harth-Bedoya's discography also includes *Alma del Perú*, a recording of Peruvian traditional music with the Orquesta Filarmónica de Lima. As guest conductor, Harth-Bedoya has appeared with the symphonies of Atlanta, Baltimore, Boston, Dallas, Detroit, Milwaukee, Montreal, Saint Louis, Seattle, Toronto, and Utah; the orchestras of Minnesota and Philadelphia; the New York Philharmonic; and the Saint Paul Chamber Orchestra. In Europe, he has conducted the BBC, Berlin Symphony, and City of Birmingham symphonies; the Helsinki, London, Munich, and Royal Stockholm philharmonics; the Madrid National Orchestra, NDR Orchestra/Hamburg, Orchestre National de Lyon, Orchestre de la Suisse Romande, Orchestre de Paris, WDR Orchestra/Cologne, and Zurich Tonhalle Orchestra, among others. Festival appearances include Adelaide, Aspen, Avanti (Helsinki), BBC Proms, Blossom, Hollywood Bowl (for which he received an Emmy), Interlochen, Oregon Bach, Ravinia, and Tanglewood. Other highlights include subscription debuts with the Chicago Symphony, Cleveland Orchestra, National Symphony, Philadelphia Orchestra, and Sydney Symphony. As an opera conductor, Mr. Harth-Bedoya has appeared with the Minnesota Opera (*Tosca*), the Santa Fe Opera (*Ainadamar* with Dawn Upshaw), and the Canadian Opera Company (*The Barber of Seville*). He returned to the Minnesota Opera in September 2007 to conduct *Un ballo in maschera*, and he will conduct other productions there in the next several seasons. Upcoming debuts include a new production of *La bohème* (directed by Jonathan Miller) at the English National Opera in London. Winner of the 2002 Seaver/NEA Conductors Award, Mr. Harth-Bedoya has also served as music director of the Auckland Philharmonia, the Eugene Symphony, and the Orquesta Filarmónica de Lima. He lives in Fort Worth.

Elizabeth Rowe



Flutist Elizabeth Rowe joined the Boston Symphony Orchestra at the start of the 2004-05 season, occupying the Walter Piston Principal Flute Chair. An accomplished orchestral musician, she held titled positions with the orchestras of Fort Wayne; Baltimore; and Washington, D.C.; before joining the BSO at age twenty-nine. Equally at home as soloist with orchestra, Ms. Rowe made her BSO solo debut at Tanglewood in 2008, in Mozart's G major Flute Concerto, K.313, with André Previn conducting, and her subscription series debut in February 2009 this past season, playing the American premiere of Elliott Carter's Flute Concerto, a BSO co-commission, with James Levine conducting. In August 2010, Ms. Rowe will be featured in Gabriela Lena Frank's *Illapa: Tone Poem for Flute and Orchestra*, also with the BSO. In January 2011 she joins BSO principal oboist John Ferrillo in performances of Ligeti's Double Concerto for flute and oboe with the BSO

under Christoph von Dohnányi. Noted for her insightful teaching, Ms. Rowe attracts flute students from around the country to her lessons and master classes. She currently serves on the faculties of the New England Conservatory and the Tanglewood Music Center and is a regular guest artist at the National Orchestral Institute of Music and the New World Symphony. She has previously taught at both the Peabody Conservatory of Music and the University of Maryland. As a member of the Boston Symphony Chamber Players, Ms. Rowe can be heard in a wide variety of chamber works throughout the season at NEC's Jordan Hall, and she has made a critically acclaimed recording with the Chamber Players of Mozart's A major Quartet for flute and strings, K.298. Elizabeth Rowe grew up in Eugene, Oregon. She received her bachelor of music degree from the University of Southern California, where she was a Trustee Scholar and a student of Jim Walker, former principal flute of the Los Angeles Philharmonic. She recently returned to Los Angeles to join Mr. Walker as a guest teacher in his weeklong intensive course, "Beyond the Masterclass." Ms. Rowe's connection to the Boston Symphony Orchestra dates to the summer of 1996, when she was a Fellow at the Tanglewood Music Center and played principal flute in Benjamin Britten's opera *Peter Grimes* under Seiji Ozawa.

Alisa Weilerstein



American cellist Alisa Weilerstein has performed with the nation's top orchestras, given recitals throughout the United States and Europe, and appeared at prestigious festivals as a soloist and chamber musician. In November 2009, Ms. Weilerstein was one of four artists selected to perform at the White House for an audience that included President Barack Obama and First Lady Michelle Obama. In December she performed as soloist in the Dvořák Cello Concerto in Venezuela with the Simón Bolívar Symphony Orchestra, led by Gustavo Dudamel, and was immediately invited back to perform in concerts conducted by her brother, Joshua Weilerstein. In May she performed Elgar's Cello Concerto with the Berlin Philharmonic under Daniel Barenboim in London for the orchestra's 2010 European Concert, an annual event marking the founding of the Berlin Philharmonic. The concert was televised live worldwide and will also be released on DVD. In 2009-10 she performed the Elgar Concerto with the Orchestre National de Lyon, the Orchestre de Paris, and the Hamburg Philharmonic; and the Dvořák

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Concerto with the Philadelphia Orchestra, the Cleveland Orchestra, and the Israel Philharmonic, among other ensembles. Other highlights of Ms. Weilerstein's 2009-10 season included the Canadian premiere of Osvaldo Golijov's *Azul* with the Toronto Symphony Orchestra, debuts with the BBC Scottish Symphony and the Orpheus Chamber Orchestra, and a debut at the Cartagena International Music Festival. She also performed the complete Bach cello suites in a series of concerts at Columbia University. In 2008 Ms. Weilerstein and composer-pianist Lena Auerbach gave the world premiere of Ms. Auerbach's Twenty-four Preludes for Cello and Piano at the Caramoor International Music Festival; they subsequently performed the work at the Schleswig-Holstein Music Festival in Germany and the Kennedy Center in Washington, D.C. Ms. Weilerstein also joined pianist Inon Barnatan for recitals in Washington, D.C., Baltimore, Denver, Omaha, Ann Arbor, and the Virgin Islands. Ms. Weilerstein has been engaged by many U.S. orchestras, including the symphonies of Baltimore, Boston, Chicago, Cincinnati, Dallas, Detroit, San Francisco, Saint Louis, and Seattle; the orchestras of Cleveland, Minnesota, and Philadelphia; and the National Symphony Orchestra, the New York Philharmonic, and the Orchestra of St. Luke's, among others. In Europe she has performed with the Barcelona Symphony, Bournemouth Symphony, Gulbenkian Orchestra Lisbon, Hallé Orchestra, Leipziger Bachkollegium, NDR Hamburg, Orchestre National de France, Orchestre National de Lyon, Royal Scottish National Orchestra, and the Tonhalle Orchestra Zurich. Ms. Weilerstein has performed with such conductors as Marin Alsop, Sir Andrew Davis, Sir Mark Elder, Christoph Eschenbach, Lawrence Foster, Hans Graf, Manfred Honeck, Paavo Järvi, Jeffrey Kahane, Louis Langrée, Andrew Litton, Jesus Lopez-Cobos, Lorin Maazel, Zubin Mehta, Ludovic Morlot, Peter Oundjian, Itzhak Perlman, Kirill Petrenko, and David Robertson. As a chamber musician, Ms. Weilerstein performs at the Spoleto Festival each year and in concert with her parents, Donald and Vivian Hornik Weilerstein, as the Weilerstein Trio, which is the Trio-in-Residence at the New England Conservatory in Boston. Ms. Weilerstein began playing the cello at four years old. Her Cleveland Orchestra debut, in the Tchaikovsky "Rococo" Variations, was in 1995; Ms. Weilerstein was thirteen. She made her Carnegie Hall debut with the New York Youth Symphony two years later. Ms. Weilerstein studied with Richard Weiss in the Young Artist Program at the Cleveland Institute of Music, of which she is now an artist-in-residence. She graduated in 2004 from Columbia University with a degree in Russian history. She made her Boston Symphony debut in subscription concerts at Symphony Hall in March 2009.

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WILLIAMS

Two Selections from "Jaws"

Theme

Barrel Chase Sequence

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Exultate Justi from "Empire of the Sun"

Dry Your Tears, Afrika from "Amistad"

BUTI YOUNG ARTISTS CHORUS

March from "1941"

Theme from "Schindler's List"

with **TAMARA SMIRNOVA**, violin solo

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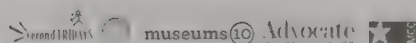
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Artists

John Williams

In a career that spans five decades, John Williams has become one of America's most accomplished and successful composers for film and for the concert stage. He has served as music director and laureate conductor of one of the country's treasured musical institutions, the Boston Pops Orchestra, and he maintains thriving artistic relationships with many of the world's great orchestras. He remains one of our nation's most distinguished and contributive musical voices.



Mr. Williams has composed the music and served as music director for more than 100 films. His 35-year artistic partnership with director Steven Spielberg has resulted in numerous acclaimed and successful films, including *Schindler's List*, *E.T. The Extra-Terrestrial*, *Jaws*, *Jurassic Park*, *Close Encounters of the Third Kind*, the *Indiana Jones* films, *Saving Private Ryan*, *Amistad*, *Munich*, *Catch Me If You Can*, and *Empire of the Sun*. Mr. Williams also composed the scores for all six *Star Wars* films, the first three *Harry Potter* films, *Superman*, *JFK*, *Born on the Fourth of July*, *Memoirs of a Geisha*, *Far and Away*, *The Accidental Tourist*, *Home Alone*, *Nixon*, *The Patriot*, *Angela's Ashes*, *Seven Years in Tibet*, *The Witches of Eastwick*, *Sabrina*, *The Cowboys*, *The Reivers*, and *Goodbye, Mr. Chips*, among many others. He has worked with such legendary directors as Alfred Hitchcock, William Wyler, and Robert Altman. He adapted the score for the film version of *Fiddler on the Roof*, for which he composed original violin cadenzas for renowned virtuoso Isaac Stern. He has appeared on recordings as pianist and conductor with Itzhak Perlman, Joshua Bell, Jessye Norman, and others. Mr. Williams has received five Academy Awards and a total of forty-five Oscar nominations, making him the Academy's most-nominated living person. He also has received seven British Academy Awards (BAFTA), twenty-one Grammys, four Golden Globes, five Emmys, and numerous gold and platinum records.

A composition student of Mario Castelnuovo-Tedesco, Mr. Williams also studied piano at the Juilliard School with Madame Rosina Lhevinne. He began his career in the film industry working with such accomplished composers as Bernard Herrmann, Alfred Newman, and Franz Waxman. He went on to write music for more than 200 television films for the groundbreaking anthology series *Alcoa Theatre*, *Kraft Television Theatre*, *Chrysler Theatre*, and *Playhouse 90*. His more recent contributions to television music include themes for *NBC Nightly News*, NBC's *Meet the Press*, and the prestigious PBS arts showcase *Great Performances*.

Mr. Williams has composed numerous works for the concert stage, among them two symphonies, and concertos for flute, violin, clarinet, viola, and tuba. His cello concerto was commissioned by the Boston Symphony Orchestra and premiered by Yo-Yo Ma at Tanglewood in 1994. Mr. Williams also has filled commissions by several of the world's leading orchestras, including a bassoon concerto for the New York Philharmonic, a trumpet concerto for the Cleveland Orchestra, and a horn concerto for the Chicago Symphony Orchestra. *Seven for Luck*, a seven-piece song cycle for soprano and orchestra based on texts by former U.S. Poet Laureate Rita Dove, was premiered by the Boston Symphony at Tanglewood in 1998. And at the opening concert of their 2009-10 season, James Levine led the Boston Symphony in the premiere of Mr. Williams's *On Willows and Birches*, a new concerto for harp and orchestra.

In January 1980, Mr. Williams was named nineteenth conductor of the Boston Pops Orchestra, succeeding the legendary Arthur Fiedler. He currently holds the title of Laureate Conductor, which he assumed following his retirement in December 1993,

after fourteen highly successful seasons. He also holds the title of Artist-in-Residence at Tanglewood.

One of America's best-known and most distinctive artistic voices, Mr. Williams has composed music for many important cultural and commemorative events, including *Liberty Fanfare* for the rededication of the Statue of Liberty in 1986, *American Journey* for the *America's Millennium* concert in Washington, D.C., on New Year's Eve 1999, and *Soundings* for the gala opening of Walt Disney Concert Hall in Los Angeles. In the world of sport, he has contributed musical themes for the 1984, 1988, and 1996 Summer Olympic Games, and the 2002 Winter Olympic Games.

Mr. Williams holds honorary degrees from twenty-one American universities, including The Juilliard School, Boston College, Northeastern University, Tufts University, Boston University, the New England Conservatory of Music, the University of Massachusetts at Boston, The Eastman School of Music, the Oberlin Conservatory of Music, and the University of Southern California. He is a recipient of the 2009 National Medal of Arts, the highest award given to artists by the United States Government. In 2003 he received the Olympic Order, the IOC's highest honor, for his contributions to the Olympic movement. He served as the Grand Marshal of the 2004 Rose Parade in Pasadena, and was a recipient of the Kennedy Center Honor in December 2004. In January 2009, Mr. Williams composed and arranged *Air and Simple Gifts* especially for the inaugural ceremony of President Barack Obama.

Robert Osborne



As primetime host and anchor of Turner Classic Movies (TCM) since its launch in 1994, Robert Osborne brings viewers into the world of classic Hollywood, providing insider information, facts, and trivia about TCM movie presentations. His specials for the network include "Private Screenings," hour-long interviews with such Hollywood luminaries as Shirley MacLaine, Lauren Bacall, Angela Lansbury, James Garner, Jane Fonda, Sidney Lumet, Norman Jewison, and Tony Curtis. He also hosts TCM's "Guest Programmer" series, in which he has been joined in introducing movie line-ups by an eclectic mix, including David Mamet, Mia Farrow, Martha Stewart, Whoopi Goldberg, Tom Ford, Liz Smith, Bill Cosby, Donald Trump, James Elroy, Evander Holyfield, Danny DeVito, Renée Fleming, Gore Vidal, and Kermit the Frog. With Alec Baldwin, Osborne also co-hosts TCM's "Essentials" series, a weekly look at movies he and Alec consider essential viewing. Osborne is also well known as a columnist and critic. Thanks to a series of books he has written on the subject of Hollywood's annual Academy Awards, he is known as the official biographer of Oscar. His latest book, *80 Years of the Oscar*, written at the request of the Academy of Motion Picture Arts and Sciences, has been called "the most comprehensive and definitive book ever done on the subject." Osborne has also appeared as a host-moderator with the National Symphony Orchestra, the Hollywood Bowl Orchestra, and the Atlanta Symphony Orchestra and has hosted events in venues including New York's Radio City Music Hall, Town Hall, City Center, Alice Tully Hall, the Museum of Modern Art, and Jazz at Lincoln Center; Grauman's Chinese Theatre in Los Angeles and the Academy's Samuel Goldwyn Theatre; Wolf Trap in Vienna, Virginia; Chastain and the Verizon Amphitheatre in Atlanta; and the National Archives in Washington, D.C. This season he appears with the Boston Pops in Boston and with John Williams at Tanglewood, and returns to the Hollywood Bowl. Osborne has received a star on the Hollywood Walk of Fame and a special award from the National Board of Review for his contributions as a film historian. Born in Colfax, Washington, Robert Osborne graduated from the University of Washington's School

of Journalism, appearing in local plays in his non-study hours. He eventually went to Hollywood as an actor and soon after was signed to a contract by Lucille Ball and Desi Arnaz for their Desilu studios. It was Lucy who encouraged him to pursue writing. In 1977 Osborne joined the staff of *The Hollywood Reporter* and six years later began writing the paper's influential "Rambling Reporter" column. Other positions include on-air entertainment reporter for the nightly news on KTTV in Los Angeles, the *CBS Morning Program*, and regular host of The Movie Channel cable network. Former president of the Los Angeles Film Critics Association (LAFCA), he has been a frequent guest on *Good Morning America* and other network shows; was twice a CableACE nominee for his "Osborne Report" segments for The Movie Channel; and was nominated for an Emmy as Best Host/Moderator.

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Sopranos

Gabriela Aisenberg
Emily Badgley
Katherine Barnes
Virginia Barney
Olivia Berumen
Joanna Blieden
Alexa Blumenstock
Ariel Bodman
Katherine Early
Hannah Greene
Stephanie Havens
Nicole Hodgins
Devora Isseroff
Courtney Kalbacker**
Lydia Lim
Eilis Lombard
Sierra Marcy
Emily Neuberger
Betsy Pilon
Allison Porter
Hannah Shealy
Isabel Singer
Anna Tobiasz
Alyssa Weathersby

Mezzo-Sopranos

Elizbeth Barnes
Lisa Barone
Elizabeth Barsalou
Isabel Block
Kendra Browne
Samantha Budow
Nora Burgard
Perri Dichristina
Julia Farbstein
Moriah Johnson
Sylvia Leith
Gabrielle Lowell
Kate Manley
Caroline Melcher
Elizabeth Miraglia
Amanda Perera
Rebecca Printz
Ella Radcliffe
Alicia Rosser
Alison Thvedt
Alexandria Wallace

Tenors

Zach Boor
David Clossey
Nick DeFrancesco

Louie Dong

Jeff Gates**
Kelvin Graves
Cory Gross
Gregory Loshkajian
Arnold Pesnell
Alexander Sheerin

Baritones

Nicholas Blaney
Morgan Bothwell
Alexander Brickel
Jonathan Cole**
Jason Goldberg
Joel Goodloe
Geoffrey Hahn
Domonic Lee
Justin Lewis
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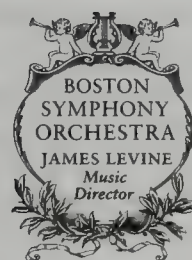
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2010
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Boston Symphony Orchestra
129th season, 2009–2010



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NOTES ON THE PROGRAM

George Gershwin (1898-1937)

"An American in Paris"

First performance: December 13, 1928, New York Philharmonic-Symphony Society, Walter Damrosch cond. *First BSO performance:* August 9, 1974, Tanglewood, Arthur Fiedler cond. *Only BSO subscription performances:* March 2005, James Levine cond. *Most recent Tanglewood performance:* July 17, 2005, James Levine cond.

George Gershwin won public acclaim in the early 1920s for his songs and musical comedies, and in 1924 for his *Rhapsody in Blue*. He collaborated with his brother-lyricist, Ira Gershwin, on a series of successful Broadway and Hollywood musical comedies, and also wrote a few concert works, including the Piano Concerto in F (1925), the tone poem *An American in Paris* (1928), and the Second Rhapsody for orchestra with piano, which he premiered with Serge Koussevitzky and the Boston



Symphony Orchestra on January 29, 1932. His career peaked with the opera *Porgy and Bess*, which had its world premiere on September 30, 1935, at Boston's Colonial Theater before moving to Broadway. Gershwin died of a brain tumor in 1937 at age thirty-eight, while working in Hollywood on the film musical *The Goldwyn Follies*.

It was in April 1926, after spending a week in Paris, that Gershwin sent his hosts a thank-you postcard with a musical fragment marked "Very Parisienne" and labeled "An American in Paris." As he set out in early 1928 to write an orchestral piece—his third large concert work, and his first without a solo piano part for himself—he returned to this motif, but was not sure of how to develop the music. However, as he pondered his attachment to the Hudson River from his home on West 103rd Street in Manhattan, he had a flash of inspiration: "an American in Paris, homesickness, the blues."

Gershwin completed the work—finally designated a "tone poem"—in November 1928; Walter Damrosch led the New York Philharmonic-Symphony Society in the first performance on December 13, 1928. Gershwin wrote a short narrative description of the piece in 1934:



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This piece describes an American's visit to the gay and beautiful city of Paris. We see him sauntering down the Champs Elysées, walking stick in hand, tilted straw hat, drinking in the sights, and other things as well. We see the effect of the French wine, which makes him homesick for America.... He finally emerges from his stupor to realize once again that he is in the gay city of Paree, listening to the taxi-horns, the noise of the boulevards, and the music of the can-can, and thinking, "Home is swell! But after all, this is Paris—so let's go!"

The work consists of five sections, each with its own principal theme or themes, which once stated, however, reappear through the piece, often ingeniously juxtaposed with one another. The first two sections portray the "sauntering" American; the next two sections depict his "blues," and the final section, his cheerful resignation. For some extra local color, the first section quotes a popular *maxixe* from 1905 (presumably the "can-can" music) known by various names and popularly parodied in the States as "My ma gave me a nickel, to buy a pickle." Gershwin scored the piece for large orchestra, featuring a contingent of three saxophones and an extensive percussion battery, including four taxi horns.

HOWARD POLLACK

Howard Pollack is John Moores Professor of Music at the University of Houston, and the author of *George Gershwin: His Life and Work*, and *Aaron Copland: The Life and Work of an Uncommon Man*, among other books. He is currently writing a biography of Marc Blitzstein.

Gunther Schuller (b.1925)

"Seven Studies on Themes of Paul Klee" (1959)

First performance: November 27, 1959, Minneapolis Symphony Orchestra, Antál Dorati cond. *First BSO performance:* April 1964, Erich Leinsdorf cond. *First Tanglewood performance:* August 7, 1964, Richard Burgin cond. *Most recent Tanglewood performance:* June 30, 1985, Seiji Ozawa cond. *Most recent BSO subscription performances:* March 2007, James Levine cond.

Gunther Schuller's *Seven Studies on Themes of Paul Klee* was commissioned by the Minneapolis Symphony Orchestra and was completed in the year of its premiere, 1959. The postwar decade of the 1950s was a time in which composers and other artists, with motivations ranging from the joy of exploration to hostile rejection of the status quo, set out to reinvent (or at least expand) the nature of their art. For Schuller, given the evidence of the scope and intensity of his musical pursuits, clearly the former attitude applied. He was a performer on horn in both the classical and jazz worlds, working with artists as diverse as Miles Davis and Arturo Toscanini. He composed prolifically, he arranged for jazz ensembles, and began an important conducting career. After he stopped performing on horn later in the decade, he added the activities of author, teacher, educational administrator, publisher, and broadcaster to his résumé. He has been one of the best known and most admired American musicians of his generation for the past fifty years. His forthcoming memoir—Volume I of a projected two—will be published by the University of Rochester Press. This summer he is being fêted at the Edinburgh Festival, where he conducts the Royal Scottish National Orchestra in an all-American program including Ives's Symphony No. 4.

Schuller has strong ties to Tanglewood as well. He was invited here as a faculty member by Erich Leinsdorf in 1963, and between 1965 and 1984 was not only on the composition faculty but was also artistic administrator (1970-84) of the TMC. He



has since returned as guest faculty, and this summer is one of three curators for the Festival of Contemporary Music this weekend. His *Tre Invenzioni* for chamber orchestra was performed by TMC Fellows as part of the FCM this past Thursday, August 12.

As a composer, Schuller was essentially self-taught, by studying scores and paying attention while playing within the orchestra. In spite of his great experience in the medium, he has rarely employed jazz as in his concert works (although we have a taste in the *Seven Studies*). His style was at first influenced by Schoenberg, Webern, and Berg, and by the Western classical tradition. He is a prolific composer, having written nearly 200 pieces ranging from opera to solo works. He has written for virtually every major American orchestra as well as many other ensembles in the U.S. and abroad, and was recognized with a Pulitzer Prize for his *Of Reminiscences and Reflections* (1993), among many other honors. The BSO gave the premieres of his *Deaï* for three orchestras (1979), *Museum Piece* (1970), written for the centennial of Boston's Museum of Fine Arts, and *Where the Word Ends*, a symphony-like piece written for the 125th anniversary of the BSO and premiered by the orchestra with James Levine conducting in February 2009. Levine has also led performances of his *Spectra* with the orchestra in November 2005 and the *Klee Studies* in 2007.

As a composer, Gunther Schuller's favored medium by far has been the orchestra, and even more particularly the concerto genre; he has written literally dozens of works for soloist (or small ensemble) with orchestra. Most of his other orchestral works can be seen to belong in one of the traditional categories of tone-poem or symphony, or sometimes a kind of character suite as is the case with the present piece. Much of his music draws on extramusical inspiration. In his early days in New York in the mid-1940s, he was a frequent visitor to the Museum of Modern Art, and the visual arts have been a major source of ideas throughout his long composing career.



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In *Seven Studies on Themes of Paul Klee*, as the composer explains below, the ties between the music and the visual works are more specific than usual, given that that the Swiss-born painter Paul Klee (1879-1940) based many of his works on musical subjects and was himself a musician. Schuller chose from among Klee's pieces that had specific musical references, re-translating, as it were, musical "themes" that Klee had transformed into the visual realm. The variety of "settings" in Schuller's suite matches, in their stylistic range, the range of Klee's career, from his early impressionist and expressionist-influenced work to the spare cubist, Bauhaus, and surrealist-leaning later works.

ROBERT KIRZINGER

Composer/annotator Robert Kirzinger is Assistant Director of Program Publications of the Boston Symphony Orchestra.

The composer's comments on his "Seven Studies on Themes of Paul Klee" are printed as a preface to the score:

Each of the seven pieces bears a slightly different relationship to the original Klee picture from which it stems. Some relate to the actual design, shape, or color of the painting, while others take the general mood of the picture or its title as a point of departure. There is perhaps no other artist whose work bears such a close relationship to music, and whose work, therefore, reciprocally, makes musical composition based on it a logical procedure. Klee, himself a musician until the age of nineteen, continued to be fascinated in his painting by the possibilities of "variation" or "fugal" techniques and rhythm and polyphony as applied to pictorial design.

An explanation of the seven themes follows:

In *Antike Harmonien* – 1925 (Antique Harmonies) I tried to preserve not only Klee's auber, ochre, and brown colors, but also the block-like shapes with which, in constant variation, Klee builds up this remarkable painting. Over a dark, dense background, blocks of lighter colored fifths gradually pile up, reaching a climax in the brighter yellow of the trumpets and the high strings. A repeated cadence common in 14th-century music and the organum-like open fifths establish the "antique" quality of the "harmonies."

The music for *Abstraktes Trio* – 1923 (Abstract Trio) is played almost entirely by only three instruments at any given time. But the three instruments differ during the course of the piece, changing from the bright color of woodwinds through the grainier texture of muted brass and bassoon to the somber hues of low woodwinds and tuba.

Kleiner blauer Teufel – 1933 (Little Blue Devil) is transformed into a kind of jazz piece. A perky, angular theme (my subjective musical impression of the geometrically conceived head in Klee's painting) is combined with a blues progression, altered to nine bars instead of the conventional twelve, and occasionally distorted asymmetrically. Various shades of the "blue" are maintained through the use of brass and low-register clarinets.

A piece based on Klee's famous *Die Zwitschermaschine* – 1922 (Twittering Machine) should, it seems to me, do primarily one thing: twitter. The mathematical constructive element in present-day serial techniques seemed to lend itself especially logically to such a pointillistic musical representation.

Klee's *Arabische Stadt* – 1922 (Arab Village) is an abstracted aerial view of a town bak-

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ing in the bright North African desert sun. A beholder of such a scene—floating, as it were, above the village—might hear the often simultaneous chant of Arab melodies: the melancholy distant flute, blending with throbbing drums and the nasal dance tunes of the oboe. In preparation for the piece, I consulted numerous musicological sources on Arab music (including works by Bartók and Hornbostel), and used either authentic Arab folk material or very close adaptations thereof.

The music of *Ein unheimlicher Moment – 1912* (An Eerie Moment) is a musical play more on the title than on Klee's actual pen drawing. (The German word "unheimlich" is practically untranslatable by a single English word, having a connotation not only of "eerie" but also of "unearthly" or "terrifying.") I have also tried to convey the atmosphere created by the blinking shapes of the picture. The strange, ominous tension of the opening finally finds sudden release in two terrified outbursts, only to sink back into oblivious calm.

Pastorale – 1927 was subtitled "Rhythms" by Klee. It is one of the many works of the artist employing a variation principle. It is also a painting that cannot be understood at a single glance. As in Klee's painting, several rhythmic-melodic shapes occur on various register and speed (temporal) levels. The pastoral quality of the clarinet, French horn, and English horn underlines the suspended mood of the music.

GUNTHER SCHULLER

Leonard Bernstein (1918-1990)

"Prelude, Fugue, and Riffs," for clarinet and jazz ensemble

First performance: October 16, 1955, "The World of Jazz," an episode of "Omnibus," an NBC television show, Leonard Bernstein cond., Benny Goodman, clarinet. *Only previous BSO performance:* Tanglewood, July 26, 1991, Leonard Slatkin cond., Thomas Martin, clarinet.

From about 1920 into the '50s, many composers sought to make their music sound "American" by fusing elements of jazz with the European tradition in which formal musical instruction took place. The earliest works of this type, even some very fine works, often gave the impression of falling between stools, not wholly at home with jazz (which was an "exotic" element to the earliest composers who tried this trick) and not entirely of the concert hall either. John Alden Carpenter's 1920 ballet *Skyscrapers* used overt jazz elements to conjure up the image of the modern city (in fact, much of the work employs gestures very similar to those used by Leonard Bernstein to capture the feel of New York in his early ballet *Fancy Free* and the musical comedy derived from it, *On the Town*). Darius Milhaud took the music he heard in Harlem nightspots as a rich exotic element for his ballet *La Création du monde*. Probably the most successful fusion work of the '20s was Gershwin's *Rhapsody in Blue*, partly because Gershwin was fully at home in the popular element (though at that time still relatively untrained in the concert style).

Gradually the employment of jazz in concert works became more sophisticated. Some composers (particularly those who came of age during the '30s or later) were at some point themselves jazz performers who therefore absorbed the style more thoroughly than the earlier group. But by the same token, their music often sublimated the jazz element to such a degree that it became something different, neither fish nor fowl, but—as Gunther Schuller termed it—"Third Stream." Composers as diverse as Mel Powell, Donald Martino, Milton Babbitt, and Peter Lieberson all bring a feeling for jazz into their concert music.



A few composers wrote jazz-related pieces only under the influence of a particular commission. Igor Stravinsky's *Ebony Concerto*, commissioned by clarinetist Woody Herman in 1945, was one of the first such works by a front-rank composer to be conceived for performance by a jazz ensemble. Stravinsky's work seems to have influenced Leonard Bernstein as well, for when Woody Herman commissioned a work from him, he replied with *Prelude, Fugue, and Riffs*, which begins with ideas of Stravinskian rhythmic dislocation as presented by the trumpets and saxophones of Herman's group. Bernstein's title explicitly combines elements of the European tradition (prelude and fugue) with something specifically from the world of jazz. Riffs are short melodic figures used as ostinati, often over changing harmonies. The technique is thought to have originated in the call-and-response patterns of West African music, and it has played an important role in the music of black Americans for as long as we have any record of it. The riff was so familiar by the 1940s that it was almost a cliché, but it survived in the big bands of the day (including Woody Herman's "Herd") and contributes to the energy of the close of Bernstein's piece. *Prelude, Fugue, and Riffs* unfolds as a single movement beginning with vigorous rhythmic patterns, often irregular in a Stravinskian way. The fugue emphasizes the lyric character of the saxophone group, while the final section becomes a free-for-all, a kind of written-out jam session.

STEVEN LEDBETTER

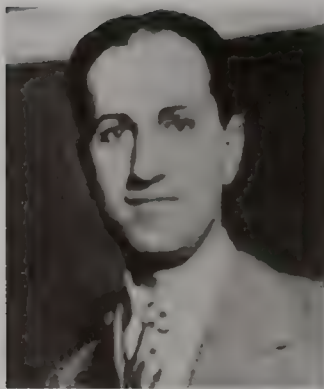
Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.



George Gershwin (1898-1937) Piano Concerto in F

First performance: December 3, 1925, Carnegie Hall, New York, Philharmonic-Symphony Society of New York, Walter Damrosch cond., George Gershwin, piano. *First BSO performance:* October 6, 1939, Serge Koussevitzky cond., Abram Chasins, piano. *First Tanglewood performance by the BSO:* August 9, 1974, Arthur Fiedler cond., Earl Wild, piano. *Most recent BSO performances and first subscription performances:* October 2005, James Levine cond., Jean-Yves Thibaudet, piano.

George Gershwin wrote his Concerto in F on commission for the Philharmonic-Symphony Society of New York and Walter Damrosch, beginning work in spring 1925 and completing the orchestration on November 10 the same year. The composer



was soloist in the premiere, on December 3, 1925, at Carnegie Hall, with Damrosch and the Philharmonic-Symphony Society of New York.

Gershwin offered his own rather defiant reasons for accepting the commission: "Many persons had thought that the *Rhapsody* [*in Blue*, premiered in 1924] was only a happy accident. Well, I went out, for one thing, to show them that there was plenty more where that had come from. I made up my mind to do a piece of absolute music. The *Rhapsody*, as its title implied, was a blues impression. The Concerto would be unrelated to any program." Tellingly, Gershwin ultimately rejected the proposed title, *New York Concerto*, for the more abstract Concerto in F, though at the same time, the work

apparently incorporated some material from a scrapped project whose working titles, *Black Belt* and *Harlem Serenade*, suggested a descriptive piece about Harlem.

In his own words, Gershwin employed, in the first movement, a series of ideas,

including an underlying “Charleston rhythm,” meant to represent “the young, enthusiastic spirit of American life,” as well as the jaunty “principal theme” stated initially by the bassoon and a more introspective “second theme” introduced by the piano. He described the slow movement as having “a poetic, nocturnal tone. It utilizes the atmosphere of what has come to be referred to as the American blues.” For the finale he adapted a toccata-like prelude for piano that he had written the previous January. Like the slow movement, this finale is essentially in rondo form, its episodes largely comprising reminiscences of themes from the preceding movements. However, a new jazzy theme takes on a life of its own, intruding on nearly all the other episodes.

Following the premiere (which received mixed critical reception), Gershwin continued to play the concerto far and wide—including a performance with Arthur Fiedler and the Boston Pops in May 1936. Though the work never really established itself during his lifetime—no doubt the main reason he never recorded it commercially—the piece entered the international repertory after Gershwin’s death, and now ranks as the single most performed and recorded American piano concerto.

From notes by HOWARD POLLACK

Guest Artists

Robert Spano

Robert Spano is recognized as one of the brightest and most imaginative conductors of his generation. Now entering his tenth season as music director of the Atlanta Symphony



Orchestra, he has enriched that orchestra’s repertoire through innovative programming and elevated the ensemble to new levels of international prominence. Mr. Spano has conducted the orchestras of Boston, Chicago, Cleveland, Los Angeles, Montreal, New York, Philadelphia, and San Francisco; abroad he has led the Royal Concertgebouw Orchestra, Orchestra Filarmonica della Scala, Czech Philharmonic, Berlin Radio Sinfonie-Orchester, BBC Scottish, BBC, and City of Birmingham symphony orchestras, New Japan Philharmonic, and Oslo Philharmonic, among others. He has appeared with the opera companies of Chicago and Houston, and at Santa Fe Opera, Royal Opera at Covent Garden, and Welsh National Opera. He led acclaimed cycles of Wagner’s *Der Ring des*

Nibelungen at Seattle Opera in 2005 and 2009. In celebration of the Atlanta Symphony Orchestra’s sixty-fifth anniversary in 2009-10, Mr. Spano led the orchestra in five world premieres, including Angel Lam’s *Awakening from a Disappearing Garden* for cello and orchestra, with Yo-Yo Ma as soloist, Wynton Marsalis’s *American Symphony*, a co-commission with the Boston Symphony Orchestra, and other new works by Michael Gandolfi, Jennifer Higdon, and Christopher Theofanidis, which were featured at the League of American Orchestras’ Sixty-Fifth National Conference, hosted by Mr. Spano and the Atlanta Symphony Orchestra. Other 2009-10 engagements included concerts with the Chicago, Boston, Baltimore, Seattle, Saint Louis, and Toronto symphony orchestras, the BBC and City of Birmingham symphony orchestras, and Verdi’s *Otello* at the Cincinnati Opera. Robert Spano directed the Festival of Contemporary Music at the Boston Symphony Orchestra’s Tanglewood Music Center in 2003 and 2004, and from 1996 to 2004 was music director of the Brooklyn Philharmonic, a tenure that brought the ensemble to international attention through projects such as Thomas Adès’s *Powder Her Face*, John Adams’s *Nixon in China* and *The Death of Klinghoffer*, world premieres by Michael Hersch, Bright Sheng, Phillip Glass, and Christopher Theofanidis,

and more than forty New York premieres. Mr. Spano was head of the Conducting Fellowship Program at the Tanglewood Music Center from 1998 to 2002. He is currently professor of conducting at Oberlin Conservatory. The recipient of honorary doctorates from Bowling Green State University, the Curtis Institute of Music, and Emory University, Mr. Spano was awarded, in 2009, Columbia University's Ditson Conductor's Award for the advancement of American music. An accomplished pianist, he performs chamber music with colleagues from the Atlanta Symphony, Brooklyn Philharmonic, and Oberlin Conservatory. Born in 1961 to a musical family, he studied conducting at Oberlin with Robert Baustian and at the Curtis Institute of Music with the late Max Rudolf. He has been featured on CBS's *Late Night with David Letterman*, *CBS Sunday Morning*, A&E's *Breakfast with the Arts*, and PBS's *City Arts*. Mr. Spano was named *Musical America's* 2008 Conductor of the Year. With a discography of twelve critically acclaimed recordings for Telarc and Deutsche Grammophon, Robert Spano has garnered six Grammy awards. Recordings include Rimsky-Korsakov's *Shéhérazade*, Vaughan Williams's *A Sea Symphony*; and *Rainbow Body*, a disc featuring works by American composers Aaron Copland, Samuel Barber, Jennifer Higdon, and Christopher Theofanidis. The recording of Berlioz's *Requiem* with the Atlanta Symphony received a 2005 Grammy for Best Choral Album. Deutsche Grammophon has released two discs of Osvaldo Golijov's music performed by Mr. Spano and the Atlanta Symphony, including the chamber opera *Ainadamar*, which received two 2006 Grammy Awards for Best Contemporary Composition and Best Opera Recording. Mr. Spano's recordings of *La bohème* and Michael Gandolfi's *The Garden of Cosmic Speculation* were nominated for Grammy Awards in 2009. An assistant conductor of the Boston Symphony Orchestra from 1990 to 1993, Mr. Spano has conducted the orchestra frequently since his subscription-season debut in 1991. His most recent BSO appearances were at Tanglewood in August 2004 and at Symphony Hall in October 2007.



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2009-10 season included an Australian tour with the London Philharmonic Orchestra, as well as European and North American tours with the Helsinki Philharmonic Orchestra, Rotterdam Philharmonic Orchestra, Royal Liverpool Philharmonic, and Orchestre Philharmonique du Luxembourg. He made additional appearances abroad with the Hong Kong Philharmonic, Berner Symphonie-Orchester, Museumsorchester Frankfurt, Danish National Symphony Orchestra, Orchestre de la Suisse Romande, Norddeutscher Rundfunk Sinfonieorchester, Castilla y Leon Symphony Orchestra, Gelders Orchestra, and Sinfonieorchester des Westdeutschen Rundfunks. Mr. Thibaudet's performances in the U.S. included the Los Angeles Philharmonic, National Symphony Orchestra, and the symphony orchestras of Dallas, Pittsburgh, Chicago, Baltimore, Atlanta, Cincinnati, and Nashville. A vivid recitalist, Mr. Thibaudet performed at Carnegie Hall in December 2009 as well as in Ann Arbor and Seattle. In May 2010, Mr. Thibaudet embarked on a U.S. tour with the Los Angeles Philharmonic and its new music director, Gustavo Dudamel, bringing Bernstein's *Age of Anxiety* to San Francisco, Nashville, Washington, New York, and Newark. Last summer Mr. Thibaudet appeared at major U.S. and European festivals with the Philadelphia, Boston, Los Angeles, and Cleveland orchestras, among others, and with the Simón Bolívar Youth Orchestra. Mr. Thibaudet is an exclusive recording artist for Decca, which has released over forty of his albums. His many awards include the Chevalier de l'Ordre des Arts et des Lettres from the Republic of France, the Premio Pegasus in Italy, and the Victoire d'Honneur, a lifetime career achievement award. He has been a frequent soloist with the Boston Symphony since his 1992 debut. His most recent appearances with the orchestra were at Symphony Hall in February 2009 and at Tanglewood in August 2009.

Thomas Martin

Thomas Martin is associate principal clarinetist of the Boston Symphony Orchestra and principal clarinetist of the Boston Pops Orchestra. Mr. Martin began his professional



music career as a clarinetist, saxophonist, and flutist at age thirteen, performing with several big bands and combos in his native Wisconsin. He later attended the Eastman School of Music in Rochester, New York, where his clarinet studies were with Stanley Hasty and former Boston Symphony clarinetist Peter Hadcock. Through his association with the Boston Symphony and Boston Pops, Mr. Martin has worked with most of the world's leading conductors, soloists, and entertainers. Outside of these two orchestras, he maintains an active schedule as a soloist, chamber musician, and teacher. His performance of the east coast premiere of Elliott Carter's Clarinet Concerto at Tanglewood in 1998 was highly praised, and he played that work again at Tanglewood in 2008 as part of that summer's Carter Centenary Celebration. His performances with the Boston Pops included a 100th anniversary tribute to Benny Goodman in June 2009; he gave the American premiere of Carter's *Poems of Louis Zukofsky* with soprano Lucy Shelton as part of the 2009 Festival of Contemporary Music at Tanglewood last summer. In May he performed with the Hawthorne String Quartet at the 2010 Prague Spring Music Festival, where he also gave the premiere of a new clarinet sonata composed for him by Sir André Previn, with the composer at the piano. Thomas Martin made his BSO solo debut in Bernstein's *Prelude, Fugue, and Riffs* at Tanglewood in July 1991.



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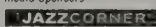

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The Boston Symphony Orchestra wishes to thank the following for naming a concert or guest artist appearance during the 2010 Tanglewood season. Concerts and guest artists are available for naming to Boston Symphony, Boston Pops, and Tanglewood Annual Fund supporters of \$25,000 or more and may also be endowed for a minimum of ten years.

2010 Tanglewood Named Concerts

- July 2 • **The Canyon Ranch Concert**
- July 5 • **The Phyllis and Lee Coffey Memorial Concert**
- July 10 • **The Boston Symphony Association of Volunteers Concert**
- July 12 • **The Daniel Freed and Shirlee Cohen Freed Memorial Concert**
- July 16 • **The Ting Tsung Chao Memorial Concert**
- July 17 • **The Leonard Bernstein Memorial Concert**
The 2010 Leonard Bernstein Memorial Concert is supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean.
- July 24 • **The Jean Thaxter Brett Memorial Concert**
- July 25 • **The Beatrice M. Cabot Memorial Concert**
- July 25 • **(TMCO) The Caroline and James Taylor Concert**
- July 30 • **The Serge and Olga Koussevitzky Memorial Concert**
- July 31 • **The Linde Family Concert in honor of Edward H. Linde**
- July 30 • **The George W. and Florence N. Adams Concert**
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- August 1-4 • **The performances of *Ariadne auf Naxos* are supported by the Tanglewood Music Center Opera Fund and the Geoffrey C. Hughes Foundation.**
- August 3 • **The Gregory E. Bulger Foundation Concert**
- August 6 • **The Evelyn and Samuel Lourie Memorial Concert**
- August 8 • **Sponsored by Country Curtains, The Red Lion Inn, and Blantyre**
- August 12-16 • **The 2010 Festival of Contemporary Music is made possible by grants from the Aaron Copland Fund for Music, the Fromm Music Foundation, the National Endowment for the Arts, and the Helen F. Whitaker Fund, and through the generous support of Dr. Raymond and Hannah H. Schneider.**
- August 14 • **The George and Roberta Berry Supporting Organization Concert**
- August 15 • **The Fromm Concert at Tanglewood**

- August 16 • **The Margaret Lee Crofts Concert**
- August 21 • **The Carol and Joe Reich Concert**
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If you would like to learn more about the opportunities to name a concert or guest artist's appearance, please contact Elizabeth Roberts, Campaign Director and Director of Individual Giving, at (413) 637-5236 or eroberts@bso.org.

Talks & Walks

Thursdays, July 8–August 26

Talks and Walks is a series of informal conversations, presented by guest artists and members of the BSO family, moderated by assistant artistic administrator Benjamin Schwartz. Bring along a picnic lunch and join us in the Tent Club on Thursday afternoons for lively and informative discussions. Beverages and dessert will be available for purchase.

Phone: 413-637-5393

Noon	Tent Club opens
1pm	Talk begins
1:45pm	Guided walks, led by Boston Symphony Association of Volunteers Tour Guides



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Foundation grants make possible a variety of Boston Symphony Orchestra activities. In particular, foundation support is vital to sustaining the BSO's educational mission, from youth education and community-outreach initiatives throughout the Greater Boston area to professional training for promising young musicians at the Tanglewood Music Center. Gifts from foundations nationwide help bridge the gap between ticket revenue and the cost of presenting a full BSO season, as well as funding special projects, concert programs, new music for the Boston Pops, and the BSO archives. In addition, endowment and capital gifts from foundations help ensure the future of all these activities, as well as supporting the maintenance of the orchestra's concert facilities. The Boston Symphony Orchestra gratefully acknowledges those foundations that have helped it to achieve its multifaceted mission.

The following foundations made grants of \$1,000 or more to the BSO last fiscal year through June 2010.

For more information, contact Ryan Losey, Director of Foundation and Government Relations, at (617) 638-9462 or rlosey@bso.org.

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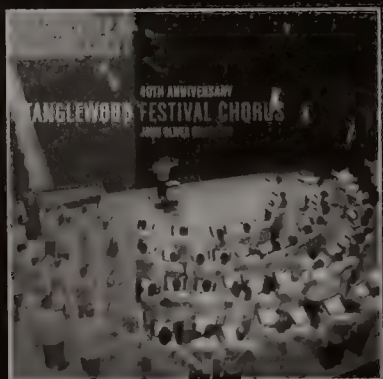
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Available now in the Glass House gift shop and as a CD or download from tanglewood.org.

PHOTOGRAPHY: WALTER H. SCOTT

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"This Week at Tanglewood"

Once again this summer, Tanglewood patrons are invited to join us in the Koussevitzky Music Shed on Friday evenings 7:15-7:45pm for "This Week at Tanglewood" hosted by Martin Bookspan, a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. This week's guests, on Friday, August 20, are conductor Susanna Mälkki and violinists Gil Shaham and Adele Anthony. The series continues through Friday, August 27, the final weekend of the BSO's 2010 Tanglewood season.

Saturday-Morning Open Rehearsal Speakers

July 10, 17, 24; August 21—Robert Kirzinger, BSO Assistant Director of Program Publications

July 31; August 14—Jan Swafford of The Boston Conservatory

August 7, 28—Elizabeth Seitz of The Boston Conservatory

Koussevitzky Shed video projections provided by Myriad Productions, Saratoga Springs, NY



Prelude Concert
Friday, August 20, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

JULIANNE LEE, violin
STEVEN ANSELL, viola
JONATHAN MILLER, cello
RANDALL HODGKINSON, piano

TURINA	Trio No. 1 for piano, violin, and cello, Opus 35 Prelude and Fugue Theme and Variations Sonata
DVOŘÁK	Quartet in E-flat for piano and strings, Opus 87 Allegro con fuoco Lento Allegro moderato, grazioso Finale: Allegro, ma non troppo



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In consideration of the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

NOTES ON THE PROGRAM



Joaquin Turina (1882-1949) was born and raised in Seville, the son of an artist of Italian descent. He showed a talent for music from an early age, making his debut as a pianist already in 1897. His family didn't discourage his musical pursuits altogether, but he was expected to study medicine. Eventually his evident obsession with music gained him his father's approval to study more formally; he was composing prolifically all the while. At twenty he decided to leave the provincial Seville for the capital Madrid in hope of immediate success as an opera composer. It was there that he met Manuel de Falla. In Madrid the fashion was for the *zarzuela*, a semi-operatic form of popular music theater. Turina tried his hand at this genre with little success, along with other pursuits. Disappointment led him to move in 1905 to Paris, where Albéniz and later Falla formed a strong Spanish presence. Turina, already in his mid-twenties, attended

the Schola Cantorum, working with Vincent d'Indy. Meanwhile he was performing as a pianist with the Parent Quartet and had begun, at the advice of Albéniz and Falla, to use Spanish folk music in his pieces.

In 1913, the year of his graduation from the Schola, Turina's symphonic poem *La procesión del Rocío* was performed by the Madrid Symphony Orchestra with great success. By the time he and Falla returned to Madrid the following year, he was considered one of Spain's most important composers. Among his most important pieces are his *Sinfonia sevillana* for orchestra (1920), his opera *Jardin de oriente* (1923), and the **Piano Trio No. 1, Opus 35** (1926). He became a professor at Madrid Conservatory in 1930.

Turina wrote a large body of chamber music in standard genres. The Piano Trio No. 1, written when the composer was in his mid-40s, is the first of two; it won the National Music Prize in 1926. Turina was pianist in the premiere, which took place in London on July 5, 1927. This work was flanked by the more explicitly Spanish-flavored *Oración del torero* for strings and *Fandanguillo* for guitar. The Trio, in three movements totaling about twenty-three minutes, fits into the fashion of chromatic musical impressionism, along the lines of Debussy or Fauré. Note, though, the use of standard forms for the three movements. The opening movement begins with the slow, romantic Prelude, leading to the lighter, almost pastoral Fugue, whose presentation is "backwards"—that is, the main theme of the fugue is not presented alone at the start but at the end, by the violin, and the typical fugal episodes such as stretto are found in reverse order. The impression is one of increasing clarity.

The cello takes the melody of the second movement's initial theme, expanded upon by the violin. Following this somewhat dark opening, each of the brighter variations is based on a different Spanish dance (Galician muñeira, in light triple time; a slightly bluesy two-beat schotis of Madrid; the five-beat piano-solo zortziko (perhaps an homage to Albéniz's 1890 piano piece), a Basque dance; the jota in triple meter, with pizzicato strings alternating with piano (Bizet uses the jota for the Aragonaise—dance of Aragon—in *Carmen*); soleares, a flamenco dance from Andalucía. The piano mimics guitar here. The theme returns to close the movement. The finale, introduced by cello, then violin, then piano in unison canon, is in sonata form, with a celebratory first theme. The second theme is languid and warm in the violin, and a third section reintroduces the fugue theme from the first movement as a transition to the development, which features this theme in large measure. The fugue theme dominates the final part of the movement for a nearly full-circle conclusion.

The **E-flat Piano Quartet, Opus 87**, of Antonín Dvořák (1841-1904) has always been overshadowed in popularity by its siblings, the earlier Piano Quintet in A, Opus 81, and the slightly later *Dumky* Trio, Opus 90. This is a shame, because the Opus 87 Quartet is both original and beautiful. Dvořák wrote the work between July 10 and August 19, 1889, thereby fulfilling the longstanding request of his publisher, Simrock, for a piano quartet. Just a week after finishing the score, he began work on the Eighth Symphony, which was already finished by November. Small wonder that when Simrock wrote to Brahms, he remarked that Dvořák's head was "full of music."

The strings open the proceedings with a forceful, somber phrase presented in unison. The piano replies with lighthearted banter, setting the stage for a remarkable movement ranging widely in mood and character, accentuated by a surprising breadth of harmonic plan. The contrasting elements of the opening theme are further offset by the more languishing melody of the secondary theme (presented in the unexpected key of G), but all three of these gestures intertwine flexibly in the course of the development, their character changing from moment to moment. The secondary theme appears in the distant key of B major before slipping down a half-step onto the dominant of the home key and turning into the recapitulation—but one that omits the first theme entirely. That opening material recurs to conclude the movement—and most

strikingly in a chilling passage of string tremolos that brings in an entirely new air of mystery just before the end.

The Lento is built of three principal themes, the first presented by the strings with piano commentary in G-flat, followed by a dramatic outburst in C-sharp minor, yielding to a lyrical major-mode melody in the piano with an effective syncopated accompaniment in the strings. All three themes are then repeated in the same order, though with adjustments of tonality. The third movement is a gracious waltz in which the piano occasionally takes on the character of a cimbalom, lending more precisely the air of a Czech folk tune. The energetic finale begins, like many of Haydn's works, in the tonic minor; its second subject features Dvořák's own instrument, the viola (one reason why viola players, so often overlooked by composers, love his music). Having run its course with good humor, the movement ends, now firmly in the major, with a coda that makes almost orchestral demands of the four performers.

Notes by ROBERT KIRZINGER (Turina)
and STEVEN LEDBETTER (Dvořák)

Composer/annotator Robert Kirzinger is Assistant Director of Program Publications of the Boston Symphony Orchestra.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.



Artists

A member of the Boston Symphony Orchestra since 2007, **Julianne Lee** recently received the Presser Music Award. She made her solo debut at age seven with the Lake Placid Sinfonietta and has also appeared as soloist with the KBS Symphony Orchestra in Korea and the Baden-Baden Philharmonie in Germany. Her chamber music collaborations include concerts with such renowned artists as Joseph Silverstein, Peter Wiley, Roger Tapping, Samuel Rhodes, and Arnold Steinhardt. Ms. Lee has participated in the Marlboro Music Festival and Santa Fe Chamber Music Festival and toured Europe with the Australian Chamber Orchestra as guest principal violist. She holds a bachelor's degree in violin performance and a diploma in viola performance from the Curtis Institute of Music, where she studied with Victor Danchenko, Joseph Silverstein, and Joseph DePasquale. She received her master's degree from the New England Conservatory of Music, working with Donald Weilerstein and Kim Kashkashian.

Steven Ansell joined the Boston Symphony Orchestra as principal viola in September 1996, occupying the Charles S. Dana chair, having already appeared with the BSO in Symphony Hall as guest principal viola. A native of Seattle, he also remains a member

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

of the acclaimed Muir String Quartet, which he co-founded in 1979, and with which he has toured extensively throughout the world. A graduate of the Curtis Institute of Music, where he studied with Michael Tree and Karen Tuttle, Mr. Ansell was named professor of viola at the University of Houston at twenty-one and became assistant principal viola of the Pittsburgh Symphony Orchestra under André Previn at twenty-three. As a recording artist he has received two Grand Prix du Disque awards and a *Gramophone* magazine award for Best Chamber Music Recording of the Year. He has appeared on PBS's "In Performance at the White House," has participated in the Tanglewood, Marlboro, Schleswig-Holstein, Newport, Blossom, Spoleto, and Snowbird music festivals, and premiered Ezra Laderman's Concerto for Viola and Orchestra with the Berkshire Symphony Orchestra. Mr. Ansell teaches at the Boston University College of Fine Arts. As principal viola of the Boston Symphony Orchestra, he is also a member of the Boston Symphony Chamber Players. His solo appearances with the Boston Symphony Orchestra have included Mozart's *Sinfonia concertante* for violin and viola, Bruch's Concerto for Viola, Clarinet, and Orchestra, Berlioz's *Harold in Italy*, and Richard Strauss's *Don Quixote*.

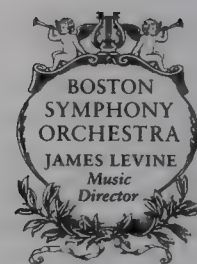
After attending Pablo Casals's master class at the University of California at Berkeley, **Jonathan Miller** chose to abandon his study of literature there and devote himself completely to the cello, training with Bernard Greenhouse of the Beaux Arts Trio. Seeking out masters of different schools and styles, he also studied with Raya Garbousova, Leonard Rose, Harvey Shapiro, and Edgar Lustgarten. In 1964 and 1965 he was a Fellow of the Tanglewood Music Center. Before joining the Boston Symphony in 1971, Mr. Miller was principal cellist of the Juilliard, Hartford, and San Diego symphony orchestras. He has been soloist with the Hartford Symphony, the Boston Pops Orchestra, and the Metropolitan Symphony Orchestra of Boston, and he has performed in chamber music concerts at Symphony Hall and at Tanglewood. A winner of the Jeunesses Musicales auditions, he toured the United States twice with the New York String Sextet, appeared as a member of the Fine Arts Quartet, and has taught at the New England Conservatory and at the Boston University Tanglewood Institute. He is music director of the Boston Artists Ensemble, which he founded in 1980, and a member of the Gramercy Trio, which received a Copland Foundation Grant for its first CD and made its acclaimed New York debut in 2003 in Merkin Hall. In June 1990, at the invitation of Mstislav Rostropovich, Jonathan Miller was a soloist at the American Cello Congress. Mr. Miller has recorded the Beethoven cello sonatas with pianist Randall Hodgkinson for Centaur records. Mr. Miller performs on the Matteo Gofriller "Paganini-Piatti" cello, built in Venice in 1700.

Grand prize-winner of the International American Music Competition sponsored by the Rockefeller Foundation and Carnegie Hall, pianist **Randall Hodgkinson** has performed with the New York Philharmonic, the Boston Symphony Orchestra and Boston Pops, the Atlanta Symphony, the Iceland Philharmonic, and the Orchestra of Santa Cecilia in Rome. Among his many solo and collaborative recordings are "Petrouchka and Other Prophecies" (featuring music of Stravinsky, Chopin, Schumann, and Beethoven), which was awarded a double five-star rating by *BBC Magazine*; Dawn Upshaw's Grammy Award-winning "The Girl with the Orange Lips"; the Beethoven cello sonatas with BSO cellist Jonathan Miller, and Leo Ornstein's complete music for cello and piano with cellist Joshua Gordon. Mr. Hodgkinson has appeared at numerous festivals, including Bargemusic, the Santa Fe Festival, Chamber Music Northwest, and Mainly Mozart in La Jolla, California. He performs the two-piano and four-hand repertoire with his wife, Leslie Amper, and the piano trio repertoire with the Gramercy Trio. An artist member of the Boston Chamber Music Society, he is on the faculties of the New England Conservatory of Music, the Longy School in Cambridge, and Boston University.



2010
Tanglewood

Boston Symphony Orchestra
129th season, 2009–2010



Friday, August 20, 8:30pm

LUDOVIC MORLOT CONDUCTING

MOZART Symphony No. 31 in D, K. 297(300a), "Paris"
 Allegro assai
 Andante
 Allegro

CANTELOUBE Selections from "Songs of the Auvergne"
 Lo Fiolairé
 Baïlèro
 La Pastoura als camps
 Tè, L'co, tè!
 Brezairola
 Oï, ayai
 Lou Coucut
 DAWN UPSHAW

{ I n t e r m i s s i o n }

GOLIJOV Three Songs for Soprano and Orchestra
 "Night of the Flying Horses (Lullaby, Doina, and Gallop)"
 "Lúa descolorida"
 "How Slow the Wind," Two Poems by Emily Dickinson
 Ms. UPSHAW

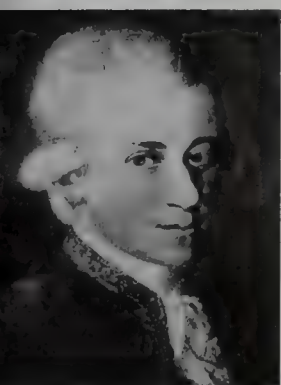
RAVEL "Mother Goose" (complete)
 Prelude
 Spinning-Wheel Dance and Scene
 Pavane of the Sleeping Beauty
 Conversations of Beauty and the Beast
 Tom Thumb
 Laideronette, Empress of the Pagodas
 Apotheosis. The Fairy Garden

NOTES ON THE PROGRAM

Wolfgang Amadè Mozart (1756-1791) Symphony No. 31 in D, K.297(300a), "Paris"

First performance: June 18, 1778, Concerts Spirituels, Paris, Pierre Lahoussaye, concertmaster (there was no conductor as such). *First BSO performances:* October 1887, Wilhelm Gericke cond. *First Tanglewood performance:* July 24, 1949, Serge Koussevitzky cond. *Most recent Tanglewood performance:* July 20, 1997, James Conlon cond.

Pre-Revolutionary Paris was the greatest musical center of Europe, and a success there meant a chance to win fame and fortune. Mozart had enjoyed a glorious success when he had appeared in Paris as a child prodigy. He returned in 1778—now



twenty-two—as part of an extended concert tour designed to recall to the minds of fickle audiences the musician who had so delighted them not many years before. Alas, he discovered to his chagrin that a *former* prodigy has little drawing power. Worse still, he had to admit to himself that the music-loving aristocrats through whom he hoped to make a good deal of money giving lessons and private concerts were often unreliable when it came to paying their bills, and his experiences soured his views of the aristocracy.

But there was one place, at least, where Mozart achieved a signal success during his Parisian stay—in the orchestral series known as the Concerts Spirituels. The director, Jean Le Gros, invited Mozart to compose a symphony especially for one of its concerts. Le Gros had never performed a *sinfonia concertante* for four solo woodwinds and orchestra that Mozart had written shortly before (the work is now lost), but when the impresario requested a new symphony for performance on Corpus Christi (June 18), Mozart's reply was "Why not?" Le Gros: "Can I rely on this?" Mozart: "Oh yes, if I may rely with certainty on its being performed, and that it will not have the same fate as my *sinfonia concertante*."

Mozart clearly determined to write a symphony in accordance with French musical taste (which he regarded as generally very low) while at the same time turning out the best work of which he was capable. He reveled in the large orchestra, especially the fine woodwind section (it was the first time he had ever been able to include clarinets in a symphony), and he used the ensemble to brilliant effect. He followed the French taste in writing only three movements (omitting the minuet, a customary feature of Viennese symphonies) and in not calling for the repeat of entire sections. On June 12 Mozart reported to his father that the symphony was finished, adding his confident assertion that it would please "the few intelligent French people who may be there—and as for the stupid ones, I shall not consider it a great misfortune if they are not pleased."

He noted that he had taken special pains in one area that was *de rigueur*: "I have been careful not to neglect *le premier coup d'archet*." Mozart had been warned—and had no doubt heard for himself in various concerts—that Paris expected every sym-

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Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

phony to begin with *le premier coup d'archet* (literally, "the first stroke of the bow")—a powerful tutti passage, often in unison, featuring an energetic downbow on all the stringed instruments. "What a fuss the oxen here make of this trick! The devil take me if I can see any difference! They all begin together, just as they do in other places. It is really too much of a joke." Yet, even while bowing to popular taste, Mozart had his own fun with the *coup d'archet* in the first movement of his symphony, and turned a convention on its ear to the delight of the connoisseurs in the audience.

Leopold Mozart's opinion of French taste was no higher than his son's. He wrote to Paris on June 29 (after the premiere but before he had received any word about it), "I hope that Wolfgang's symphony for the Concerts Spirituels was a success. To judge by the Stamitz symphonies which have been engraved in Paris, the Parisians must be fond of noisy music." When Leopold wrote this letter, he did not know that his wife was mortally ill in Paris; she died late on the afternoon of July 3. Wolfgang could not bring himself to break the news directly to his father; instead that very night he wrote a long letter designed to prepare him for the worst, by informing Leopold that his wife was seriously ill. But this news, grave though it was, was in part camouflaged by light banter with which Wolfgang ended his letter. When he finished it, though, he wrote another letter to a friend in Salzburg, an Abbé Bullinger, informing him of the true state of affairs so that he could be available to console Leopold when he heard the worst.

The dolorous letter of July 3 gives our only direct report of the Parisian reaction to Mozart's new symphony ("It was... performed with great applause, and I hear, too, that there was a notice about it in the *Courier de l'Europe*,—so it has given great satisfaction..."). Wolfgang's account is filled with absorbing and even humorous detail, which makes it hard to remember that he wrote it sitting by his mother's deathbed. But, then, the whole letter is essentially an act for his father's benefit.

The opening Allegro assai gave the Parisians plenty of *coup d'archet* for their money. As expected, the entire symphony begins with a series of repeated chords on the stereotyped rhythmic pattern that signaled the very notion of "symphony" to a Parisian audience. After the opening bars, the audience had no reason to expect to hear the *premier coup d'archet* for the rest of the work. It had served its primary purpose in getting the symphony started and shushing the audience. But Mozart playfully filled the entire movement with references to that opening gesture, so that it is never absent long: a brilliant demonstration that even the most hackneyed stereotype can become a fresh, new idea in the hands of a genius. And the Parisian audience, to its credit, recognized this fact.

The Andante also found favor during the performance, especially with knowledgeable musicians, though Le Gros felt that it was too complex to win real public approval. Mozart therefore composed a second Andante. His final judgment was "Each is good in its own way—for each has a different character. But the last pleases me even more." The two Andantes for this movement survive, one in Mozart's autograph score, the other in a printed edition of the parts published by Sieber in Paris. The one almost always performed is the manuscript version, which most people believe to be Mozart's later Andante, though there is still some dispute on this point. In any case, we have the composer's word that he considered both slow movements to be worthy.

The last movement is another of Mozart's delicious jokes on the Paris audience. He had noticed that last movements also started *forte* (if only to hush the conversation that followed the applause between movements). But he caught the audience off-guard with a rushing figure in the second violins followed by a gentle, off-the-beat sigh in the first violins, while no one else plays. The gambit worked: "the audience,

as I expected, said 'hush' at the soft beginning, and when they heard the *forte*, began at once to clap their hands." Even more daring was the second theme, a *fugato* which must have struck the pleasure-loving Parisians as frightfully learned—yet Mozart wears his contrapuntal learning so lightly that we never for an instant lose our admiration of his sense of timing. Clearly the *Paris Symphony* is one of those fortunate works that perfectly gauges its audience's ability to follow. We still delight in Mozart's wit and quicksilver brilliance as did the Parisians at the Concerts Spirituels performance in 1778.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Joseph Canteloube (1879-1957)

"Songs of the Auvergne"

Canteloube composed "Songs of the Auvergne," four books of folk song arrangements for voice and orchestra, between 1923 and 1930. First BSO performance: July 5, 1985, Tanglewood, Seiji Ozawa cond., Kiri Te Kanawa, soloist. Only other BSO performance: July 30, 2005, Tanglewood, Hans Graf cond., Frederica von Stade, soloist.

The Auvergne is a beautiful mountainous region in south-central France full of history and local color. Students of Latin II will remember it as the home of the Arverni, a confederation of Gallic tribes that gave rise to Julius Caesar's most formidable military opponent in Gaul, Vercingetorix. It is largely through a fortunate accident of music history that some two dozen folk songs in the Auvergnat dialect of French survived the homogenization of language and culture that has occurred all over the developed world since the invention of radio and television.



The accident in question was simply an accident of birth: the composer Canteloube was born in Auvergne and became entranced with the songs of his native region. True, he went to Paris to study with Vincent d'Indy, an austere and patriarchal figure whose teaching was of the sort that laid down the law in no uncertain terms. Yet for all his Wagnerian modernisms, d'Indy was a man of the country with a deep interest in folk song. Indeed, his most famous orchestral score, *Symphony on a French Mountain Air*, is essentially a series of variations on a Vivarais folk melody.

But Canteloube's interest went far beyond the adoption of tunes for symphonic works. He composed original works redolent of the countryside (works with titles like *In the Mountains*, *To Spring*, *Eclogue to Autumn*), and even an opera, *Le Mas*, set on a Provençal farm. But his original music has been almost totally forgotten. He is remembered, instead, for his work in preserving and recreating French folk song. He traveled all over France gathering songs, lecturing extensively on this work both in France and abroad. And he arranged many of the songs for voice and orchestra, always responding sensitively to the mood and source of the original. He published each song in its original dialect along with a translation into standard French (they will be sung here in dialect). Most famous of his many collections are the five series of *Songs of the Auvergne*, comprising thirty songs grouped into twenty-six numbers (in some cases combining two or three songs into a kind of medley). They treat country matters in a matter-of-fact, even earthy manner. The characters are often shepherds

and shepherdesses, but they are a far cry from the Dresden china imitations of Marie Antoinette and her court at Versailles; these shepherds and shepherdesses know life and love at its most direct and immediate. And Canteloube's orchestrations interpret them for us, capturing the mood of the song along with a sense of the spacious mountain realm in which they were sung.

STEVEN LEDBETTER

Please withhold applause until the end of the entire song group.

CANTELOUBE Selections from "Songs of the Auvergne"

Lo Fiolairé

Ton qu'ère pitchounèlo,
Gordavè loui moutous.
Ti lirou... la la diri tou la lara!

Obio 'no counoulheto
È n'ai près u postrou.
Ti lirou... la la diri tou la lara!

Per fa l'obiroudèto
Mè domound' un poutou.
Ti lirou... la la diri tou la lara!

E ièu soui pas ingrato,
En lièt d'un n'in fau dous!
Ti lirou... la la diri tou la lara!

The Spinning Girl

When I was a little girl,
I tended the sheep
Ti lirou... la la diri tou la lara!

I had a distaff
and I took a shepherd,
Ti lirou...

For tending my sheep,
he asked for a kiss,
Ti lirou...

And as I'm not ungrateful,
I gave him two!
Ti lirou... la la diri tou la lara!

Baïlèro

Pastré, dè dèlāi l'aïo, as gaïré
dé boun tèms?
Dio lou baïlèrô, lèrô, lèro
lèro lèro lèro baïlèro lô.
E n'aï pa gaïre, è dio, tu?
Baïlèrô lèrô, lèro lèro, *etc.*

Pastré, lou prat faï flour,
li cal gorda toun troupel!
Dio lou baïlèrô, lèrô, lèro, *etc.*
L'erb' es pu fin' ol prat d'oïci!
Baïlèrô lèrô, lèro lèro, *etc.*

Pastré, couci forai, en obal io
lou bel rîou!
Dio lou baïlèrô, lèrô, lèro, *etc.*
Es pèromè, té baô çirca!
Baïlèrô lèrô, lèro lèro, *etc.*

Shepherd's Song

Shepherd across the water, you are
hardly having a good time?
Sing baïlèrô, lèrô, lèro
lèro lèro lèro baïlèro lô.
No, I'm not, and you?
Sing baïlèro, lèro, lèro, lèro, *etc.*

Shepherd, the meadows are abloom,
come graze your flock over here!
Sing baïlèro, lèro, lèro, lèro, *etc.*
The grass is lush in my meadow!
Baïlèrô lèrô, lèro lèro, *etc.*

Shepherd, the stream lies between us,
and I cannot cross it!
Sing baïlèro, lèro, lèro, lèro, *etc.*
Then I shall come and fetch you!
Baïlèrô lèrô, lèro lèro, *etc.*

La Pastoura als camps

Quon la pastoura s'en bo os cams,
Gardo sèi moutounadoi,
Tidera la la la la la loi!
Gardo seï moutounadoi!

Guèlo rèscount'r'un moussurèt,
Lou moussou l'ogatsavo,
Tidera la la, *etc.*
Lou moussou l'ogatsavo.

"Ah! Daïssa mè bous ogatsa!
Sès ton poulido filho!
Tidera la la, *etc.*
Sès ton poulido filho!"

"Estaco buostré cabalet,
O lo cambo d'un'aôbré,
Tidera la la, *etc.*
O lo cambo d'un'aôbré!"

È lo perdri, quon lo tènio,

Quèlo s'en ès onado,
Tidera la la, *etc.*
Guèlo s'en ès onado!

Tè, L'co, tè!

Tè, l'co, tè! Tè, l'co, tè! Tè, l'co, tè!
Arresto lo baco!
Atso lo què s'en bo! Dio!
Dio! Camino, camino, camino,
camino, camino, pecayrè!
Tè! Biro lo roudzo! Biro lo roudzo! Tè!
Prrrrrr! Esoquo! Daysso lo!
Bèni, bèni, bèni tè!

The Shepherdess goes to the fields

When the shepherdess goes to the fields,
To mind her lambkins,
Tidera la la la la la loi!
To mind her lambkins!

A fine gentleman came by,
And looked at her,
Tidera la la, *etc.*
And looked at her.

"Ah! Let me look at you!
You are so pretty!
Tidera la la, *etc.*
You are so pretty!"

"Then tether your horse,
Tie him to this tree,
Tidera la la, *etc.*
Tie him to this tree!"

But just when he thought the maid
was his,
She ran away,
Tidera la la, *etc.*
She ran away!

Run, Dog, Run!

Run, Dog, run!
Stop the cow!
See her running away?
Hey, run quickly, so swiftly!

Get the red one, round her up!
That's good! Leave her alone!
Come here, now, come here!

Stu Rosner



Brezairola

Soun, soun, béni, béni, béni;

Soun, soun, béni, béni, doun.

Soun, soun, béni, béni, béni;

Soun, soun, béni, d'èn docon!

Lou soun, soun, bouol pas béni, pécairé!

Lou soun, soun, bouol pas béni,

Lou néni s'en bouol pas durmi!

Soun, soun, béni, béni, béni;

Soun, soun, béni, béni, doun!

Lou soun, soun bouol pas béni,

L'èfontou bouol pas durmi!

Soun, soun, béni, béni, béni;

Soun, soun, béni, o l'èfon! Oh! Oh!

Soun, soun, béni, *etc.*

Atso lo qu'es por oqui, pécairé!

Atso lo qu'es por oqui,

Lou néni s'en boulio durmi... Ah!

Oï, ayai

"Oï, ayai, couci ièu forai?

N'ai pas de couoïffo!"

Pierrou bo'lo fièyro,

Pierrou lo li croumpo,

Pierrou lo li pourto,

Pierrou lo li doun',

Inquèr' ès pas lèvado,

Dzomaï ne se lèvo!

"Lèvo, lèvo, lou dzour bè!

Morgoridoto, lèvotè!"

"Oï, ayai, couci ièu forai?

N'ai pas de coutilhou!"

Pierrou bo' lo fièyro, Pierrou lo

li croumpo,

Pierrou lo li pourto, Pierrou lo li doun',

Inquèr' ès pas lèvado,

Dzomaï ne se lèvo,

"Lèvo, lèvo, lou dzour bè!

Morgoridoto, lèvotè!"

"Oï, ayai, couci ièu forai?

Que n'ai pas de comio!"

Pierrou bo' lo fièyro, Pierrou lo

li croumpo,

Pierrou lo li pourto, Pierrou lo li doun',

Inquèr' ès pas lèvado,

Dzomaï ne se lèvo!

"Lèvo, lèvo, lou dzour bè!

Morgoridoto, lèvotè!"

Lullaby

Come, come, sleep descend upon
these eyes,

Come, sleep, oh come!

Come, come sleep, descend upon
these eyes,

Come from wherever you will!

Sleep will not come: the lazy one!

Sleep will not come,

Oh! the baby will not sleep! Oh!

Sleep, come, hurry up!

Sleep, oh, do come here!

It doesn't want to come,

The baby will not sleep!

Sleep, come, hurry up!

Sleep, come to the baby! Oh!

Come, come sleep, *etc.*

It is coming at last, the lazy one!

It is coming, here it is!

And the baby is going to sleep... Ah!

Oh, Dear Me

"Oh, dear me, what shall I do?

I don't have a hat!"

Pierre goes to the fair.

Pierre buys a hat for her.

Pierre brings it to her.

Pierre gives it to her.

She is still in bed.

She is always in bed:

"Get up, it's daybreak! Margaret,
get up!"

"Oh, dear me, what shall I do?

I don't have a petticoat!"

Pierre goes...

"Oh, dear me, what shall I do?

I don't have a chemise!"

Pierre goes...

“Oï moun Diou! Que fo frèt!
 Me cal quitta loulièt!”
 Prenguet lo comiò,
 è maï lou coutilhou,
 è maï lou boborel,
 è maï lou moutsodou,
 è sès poulidos caussos,
 è metèt la couoïffo.
 “Que soui bèlo, so diguèt!”
 E Morgorido se lèvèt!

Lou Coucut

Lou coucut o qu’os un àuzel
 Que n’io pas capt plus de to bel
 Coumo lou coucut que canto,
 Lou miò coucut, lou tiò coucut,
 è lou coucut dèš autres! Diò?
 Obès pas entendut canta lou coucut?

Per obal, ol found del prat,

Sè n’io un àubré flourit è gronat
 Què lou coucut l’i canto.
 Lou miò coucut, lou tiò coucut...
 è lou coucut dèš autres! Diò?
 Obès pas entendut canta lou coucut?

E se toutse les coucuts
 Bou liòu pourta soune to,
 O! foriòu cin cent troumpatoï!

Lou miò coucut, lou tiò coucut...
 è lou coucut dèš autres! Diò?
 Obès pas entendut canta lou coucut?

“Oh, my God, how cold it is! I must
 get out of bed!”
 She puts on the chemise,
 and the petticoat,
 and the laced bodice,
 and her kerchief,
 and her panties,
 and her hat.
 “How pretty I look!” she said.
 So Margaret got out of bed!

The Cuckoo

The cuckoo is a lovely bird.
 There is nothing more lovely
 Than the cuckoo when it sings,
 Than my cuckoo, than your cuckoo,
 Than anybody’s cuckoo! Hey!
 Haven’t you heard the cuckoo sing?

Down there, at the bottom of the
 meadow,

Stands a tree in bloom, all red,
 And there the cuckoo sings.
 It’s my cuckoo, your cuckoo...
 It’s anybody’s cuckoo! Hey!
 Haven’t you heard the cuckoo sing?

Certainly if all the cuckoos
 were to wear little bells,
 they would sound like five hundred
 trumpets.

It’s my cuckoo, your cuckoo...
 It’s anybody’s cuckoo! Hey!
 Haven’t you heard the cuckoo sing?





Oswaldo Golijov (b.1960)

Three Songs for Soprano and Orchestra

First performance: March 27, 2002, Minnesota Orchestra, Alan Gilbert cond., Dawn Upshaw, soprano. *Only previous BSO performance:* July 27, 2003, Tanglewood, Miguel Harth-Bedoya cond., Ms. Upshaw, soprano.

Oswaldo Golijov was born in Argentina, the son of European Jewish immigrants. An avid absorber of classical music as well as folk genres such as tango, he received his first formal training from the prominent Argentinian composer Gerardo Gandini. In



1983 he moved to Israel for study with the avant-garde composer Mark Kopytman. Golijov came to the United States in 1986, earning his Ph.D. at the University of Pennsylvania, where he studied with George Crumb. In 1990 he was a Fellow at the Tanglewood Music Center. He received Tanglewood's Fromm Commission, resulting in *YIDDISHBBUK*, which was premiered by the St. Lawrence String Quartet at Tanglewood's Festival of Contemporary Music in July 1992.

Each of Golijov's major works has had a different source of musical inspiration. *The Dreams and Prayers of Isaac the Blind*, for clarinet and string quartet, invoked klezmer to speak of Golijov's Eastern European heritage; he has tapped into Sephardic music for the folksong cycle *Ayre*; flamenco, gypsy, and Arab music for the opera *Ainadamar*; and a potpourri of different Latin American traditions for *La Pasión Según San Marcos*.

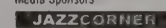
As with most composers, Golijov's collaborations with important performers have helped shape the path of his career. Along with the BSO and the Kronos and St. Lawrence string quartets, Dawn Upshaw has been another strong supporter of the composer's work; she added the piano-voice song *Lúa descolorida*, later incorporated



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into *La Pasión Según San Marcos*, to her repertoire some years ago, and gave the first performances of the Three Songs (which includes an orchestration of *Lúa descolorida*) with the Minnesota Orchestra in March 2002. She sang the leading role in the Tanglewood Music Center's world premiere production of Golijov's new opera *Ainadamar*, which was commissioned by the Boston Symphony Orchestra for the TMC.

Lullaby, the theme of which occurs throughout Sally Potter's film *The Man Who Cried*, is a setting of a text by the director that was then translated into Yiddish for the film. The music also works as a countermelody to the tenor aria "Je crois entendre encore" from Bizet's opera *The Pearl Fishers*, which in the film enables Christina Ricci's character's passage out of an English orphanage. The Gypsy-inflected improvisatory *Doina* and the fast *Gallop* music that follow the lullaby were influenced by (or, as Golijov says, stolen from) the composer's friends Taraf de Haïdouks, a group of Gypsy musicians. This music also appears in *The Man Who Cried*. The Romanian *doina* is a type of lyric song characterized by complex ornamentation and liberal, expressive use of rubato (tempo fluctuation). In the film, the gallop accompanies a scene in which a bicyclist (Christina Ricci) pursues a horseman (Johnny Depp).

Lúa descolorida, a lament about the "colorless moon," is the remorse-aria of the Apostle Peter in Golijov's *La Pasión Según San Marcos*, sung after Peter's threefold denial of his association with Jesus. Following the tradition of such arias, the text for *Lúa descolorida* is not from the Bible. Rather, Golijov sets a poem by the great Galician poet Rosalía de Castro (1837-1885) in the language of her native region in Spain. The present arrangement of the song is similar to that in the *Pasión*; the original version, predating the *Pasión*, was for voice and piano.

How Slow the Wind, a setting of two short Emily Dickinson poems, was Golijov's response to the death of his friend Mariel Stubrin. He writes, "I had in mind one of those seconds in life that is frozen in the memory, forever—a sudden death, a single instant in which life turns upside down, different from the experience of death after a long agony." Originally for voice and string quartet, the piece was commissioned by Close Encounters with Music and was first performed at Tanglewood in a May 5, 2001, concert at Ozawa Hall by Dawn Upshaw with violinists Toby Appel and Justine Chen, violist Kenji Bunch, and cellist Yehuda Hanani.

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GOLIJOV Three Songs for Soprano and Orchestra

Lullaby—Close Your Eyes

Poem by Sally Potter; translation to Yiddish by Barry Davis

Mach tsu di eigelch
Un du vest koomen
Tsu yenem zissn lan
Fun baley-khloymess
Avoo milch oon honik
Flissn tomid
Un dyn mamaeh
Hit dir op.
Farshpray dein fligelech
Faygele meins
Mein tochter sertseh
Mein klayn zingfaygele
Hayb oyf dein ponim
Aroyf toom himmel
Ich vel dich onkookn
Vee doo fleegst.
Gedenkshe (teirinke)
Az koomt der morgn
vet zein der tatte
Ahaym gefloygn
Dos land foon chloymess
mooztoo aveklozn
Dein eign zisser haym
vaystoo iz doh.

Close your eyes
And you shall go
To that sweet land
All dreamers know
Where milk and honey
Always flow
And mama
watches over you.
Spread your wings
My Fegele
My darling girl
My singing bird
Lift your face
Towards the sky
I will be watching
As you fly.
Remember dear
When morning comes
Your mama's here;
Fly home to me.
The land of dreams
Must let you go
Your own sweet home
Is here, you know.

Talks & Walks

Thursdays, July 8–August 26

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Phone: 413-637-5393

Noon	Tent Club opens
1pm	Talk begins
1:45pm	Guided walks, led by Boston Symphony Association of Volunteers Tour Guides

Lúa descolorida ("Moon, Colorless")

Poem by Rosalía de Castro (1837-1885); English translation by Osvaldo Golijov

Lúa descolorida
Como cor de ouro pálido,
vesme i eu non quixera
me vises de tan alto.
Ó espazo que recorres,
lévame, caladiña, nun teu raio.
Astro das almas orfas,
lúa descolorida,
eu ben sei que n'alumas
tristeza cal a miña.
Vai contalo ó teu dono,
e dille que me leve adonde habita.
Mais non lle contes nada,
descolorida lúa,
pois nin neste nin noutros
mundos teréis fortuna.
Se sabe onde a morte
ten a morada escura,
dille que corpo e alma xuntamente
me leve adonde non recorden nunca,
Nin no mundo en que estou nin nas
alturas.

Moon, colorless
like the color of pale gold:
You see me here and I wouldn't like you
to see me from the heights above.
Take me, silently, in your ray
to the space of your journey.
Star of the orphan souls,
Moon, colorless:
I know that you do not illuminate
sadness as sad as mine.
Go and tell it to your master
and tell him to take me to his place.
But don't tell him anything,
Moon, colorless,
because my fate won't change
here or in other worlds.
If you know where Death
has her dark mansion,
Tell her to take my body and soul
together
To a place where I won't be
remembered,
Neither in this world, nor in the
heights above.

How Slow the Wind

Two Poems by Emily Dickinson

How slow the Wind—
how slow the sea—
how late their Feathers be!

Is it too late to touch you, Dear?
We this moment knew—
Love Marine and Love terrene—
Love celestial too—

Sin Rosner



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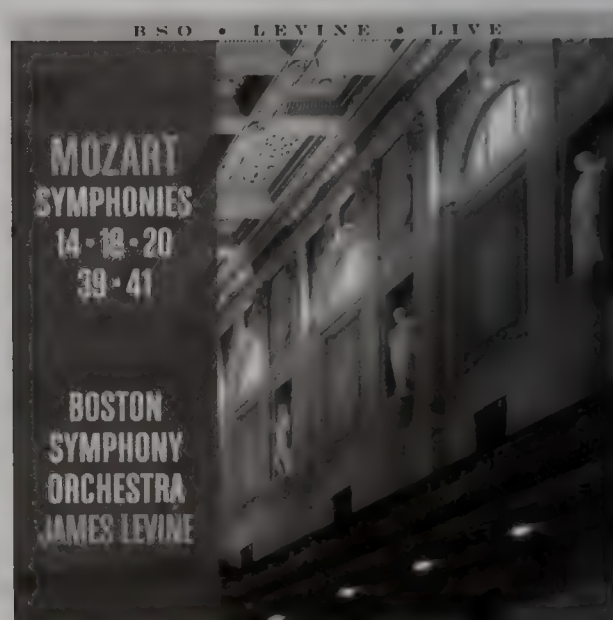
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BSO
CLASSICS

Maurice Ravel (1875-1937)

"Ma Mère l'oye" ("Mother Goose"), complete

First performance of the orchestral score (sections of the piece being written originally for piano four-hands 1908-10, then expanded and orchestrated by Ravel in 1911 as a ballet): January 1912, Théâtre des Arts, Paris. *First BSO performance of the complete score:* April 21, 1974, Seiji Ozawa cond. (the more familiar suite having been performed much more frequently by the BSO over the years). *First Tanglewood performance of the complete score:* August 18, 1984, Michael Tilson Thomas cond. *Most recent Tanglewood performance of the complete score:* July 13, 2007, André Previn cond.

He is a child and he is an old man.

—the critic Emile Vuillermoz on Ravel (1922)

Ravel frequently visited his friends Ida and Cipa Godebski and their two children, Mimi and Jean, at their country house, La Grangette. And, as Mimi recalls in her fond memoir, when he was not polishing off what was meant to be "the next day's cold meat" or arguing about Mozart, whom he idolized and Cipa detested, Ravel was most likely to have engaged himself with the children in all manner of practical jokes and storytelling. Their favorites were "Laideronette" and "Beauty and the Beast," both of which Ravel put into the original four-hand version of *Ma Mère l'oye*, which he finished at La Grangette in 1910 and dedicated to the children. He even proposed that they premiere it, but Mimi and Jean "froze" at the idea, so the task was given over to two other youngsters, Jeanne Leleu, a pupil of Marguerite Long who later won the Grand Prix de Rome, and Geneviève Durony. Ravel was delighted with the performance, and responded in writing the very next day to Mademoiselle Leleu:

"When you are a great virtuoso and I either an old fogey, covered with honors, or else completely forgotten, you will perhaps have pleasant memories of having given an artist the very rare joy of hearing a work of his, of a rather special nature, interpreted exactly as it should be."

Young people more often than not inspired such openness and generosity, for this Lewis Carroll of a composer was far less forthcoming with adults, even secretive, and especially about his creative processes. As the French icon Colette recalls, her experience as librettist for Ravel's opera *L'Enfant et les sortilèges* was not the interactive collaboration of Verdi and Boito or Mozart and Da Ponte; after accepting her libretto, Ravel made no further comment and emerged years later with the completed work in hand, his only worry being the duet between the two cats. Colette remembers it with a sigh: "He asked me most seriously if I would mind his changing 'mouaô' into 'mouain'—or perhaps it was the other way round."

Ravel rejoiced in animals and children, and many of his works reflect a soul brought to life by fantasy, fable, exotic places, and romanticized history. That he took pleasure in Mother Goose is no surprise, especially given "her" French roots. As William and Ceil Baring-Gould have pointed out in their introduction to *The Annotated Mother Goose*, early references to her in France suggest she might have been "Goose-footed Bertha," mother of Charlemagne. She was "represented as incessantly spinning, with hordes of children clustered about her, listening to her stories," an image that gave rise to the "French custom of referring to any tall tale as one told 'at the time when good Queen Bertha spun'." Ravel's main source was the collection by Charles Perrault, *Les Contes de la Mère l'oye* (1697), which includes "La Belle au bois dormant" ("Sleeping Beauty") and "Le Petit Poucet" ("Tom Thumb"). He also turned to Marie-Catherine, Comtesse d'Aulnoy (ca. 1650-1705) for "Laideronnette, Impératrice des pagodes" ("Laideronnette, Empress of the Pagodas"), and Marie



Leprince de Beaumont (1711-80) for "Les Entretiens de la Belle et de la Bête" ("Conversations of Beauty and the Beast"). One could imagine Ravel asking the young Mimi, "What would happen if, on a moonlit night, Sleeping Beauty and Tom Thumb met Beauty and the Beast and the rest of the fairies in the forest?" In this sense we may view the ballet version as Shakespeare's *A Midsummer Night's Dream* transferred to the *bois* with Goose-footed Bertha in control at her spinning wheel.

Arbie Orenstein notes that Ravel made a practice of refashioning his music in an "attempt to draw out every ounce of its inherent possibilities." The complete ballet *Ma Mère l'oye* is just that, the final lap in a journey from a collection of five discrete impressions in miniature for piano to a thematically and dramatically integrated full-scale orchestral narrative for the stage. Ravel expanded his *petite* suite by adding a "Prélude" and the "Danse du Rouet et Scène" ("Spinning-Wheel Dance and Scene"). He also nearly doubled the length of individual movements, eliminated their closed endings (and hence the pauses in between), and translated their delicate pianism into vivid but transparently Mozartian orchestral colors. He provided momentum not so much by percussion (now an exotic spice) as by dance—a pavane, a waltz—to underscore the physicality of slumber, conversation, bath, and music-making.

The **Prelude** opens with the hushed wind sound of two flutes and bassoon, as a muted solo horn intones a distant fanfare, "Once upon a time." Eerie harmonics accompany thematic fragments—to be fully realized in each of the stories—all leading in a crescendo to the **Spinning-Wheel Dance and Scene**, Mother Goose herself spinning out her tales over a perpetual-motion pedal that passes among the instruments. We can hear the "click" of her treadle in the tambourine. The activity dissolves into an ancient and serene woodland lullaby of flutes and violins that gently rock **Sleeping Beauty** over a spare accompaniment of pizzicato strings and harp harmonics. Following a sudden piccolo interjection, *col legno* strings break the stillness and yield to the moderate waltz tempo characterizing the **Conversations of Beauty and the Beast**, with Beast as contrabassoon proposing marriage and revealing himself upon Beauty's acceptance to be a handsome prince, once bewitched.

Solo violin and cello in a falling chromatic line, reminiscent of the opening of Debussy's *Faun* prelude, announce the next tableau: **Tom Thumb** is lost in the woods, and Ravel's long-breathed melody circles appropriately around itself as chirping birds eat the crumbs Tom has left as a guide. The gentle but constant motion leads to a harp and celesta cadenza followed by **Laideronnette, Empress of the Pagodas**. With its black-key pentatonicism and shimmering orchestral colors, this is the liveliest of the movements. Porcelain girls and boys regale the exotic little empress in her bath with music, their instruments mimicked in the orchestra by harp, celesta, glockenspiel, piccolo, and flute. As the movement ends, we are treated to a summary of previous themes, most notably a return of the opening horn fanfare and the Sleeping Beauty motif heard now in the solo violin. The final movement begins with a recomposition of the opening theme transferred to strings in triple meter and leads to **The Fairy Garden** with its brilliant combination of celesta, harp, and solo violin. This quintessential, delicate and mysterious "fairy music" builds to a majestic **Apotheosis** with full orchestra as the Sleeping Beauty opens her eyes.

HELEN M. GREENWALD

Musicologist Helen M. Greenwald, who teaches at the New England Conservatory of Music, writes and lectures internationally on a wide range of musical subjects.

Guest Artists

Ludovic Morlot

This June, French conductor Ludovic Morlot was named music director of the Seattle Symphony Orchestra beginning with the 2011-12 season; he becomes music director designate of that orchestra this fall. He was already in great demand in North America and Europe, having quickly established an international reputation as one of his generation's leading conductors. Highlights of his 2009-10 season in North America included return engagements with the Chicago Symphony and Boston Symphony, as well as debuts with the Orchestre Symphonique de Montréal, the National Symphony Orchestra in Washington, D.C., the Cincinnati Symphony, and the Atlanta Symphony, among others. In Europe he returned to the Rotterdam Philharmonic, the City of Birmingham Symphony Orchestra, the BBC Philharmonic, and Ensemble Intercontemporain, which he conducts regularly; he made debuts with the Oslo Philharmonic and Danish National

Radio Symphony. Other highlights of the season included his debut with the London Philharmonic Orchestra in London and on tour in Germany with violinist Anne-Sophie Mutter as well as an engagement with the Tokyo Philharmonic. Committed to working with young people, Mr. Morlot led the Netherlands Youth Orchestra on a European tour, which included a concert in Amsterdam's Concertgebouw. Other recent and upcoming engagements include debuts with the Royal Concertgebouw Orchestra of Amsterdam, Opéra National de Lyon, and the Opéra Comique in Paris; and appearances with the New York Philharmonic, Cleveland Orchestra, Dresden Staatskapelle, Tonhalle Orchestra in Zurich, Israel Philharmonic, Budapest Festival Orchestra, Royal Stockholm Philharmonic, and Seoul Philharmonic. Mr. Morlot has collaborated with many distinguished soloists, including Christian Tetzlaff, Gil Shaham, Jean-Yves Thibaudet, Renaud Capuçon, Lynn Harrell, Frank Peter Zimmermann, Emanuel Ax, and Jessye Norman. He has maintained a close working relationship with the Boston Symphony Orchestra since 2001, when he was the Seiji Ozawa Fellowship Conductor at the Tanglewood Music Center. He was assistant conductor of the orchestra under BSO Music Director James Levine from 2004 to 2007 and has led the BSO both in Boston and at Tanglewood. From 2002 to 2004 he served as conductor-in-residence with the Orchestre National de Lyon under David Robertson. Trained as a violinist, Ludovic Morlot studied conducting at the Royal Academy of Music in London and then at the Royal College of Music as a recipient of the Norman Del Mar Conducting Fellowship. He was elected an Associate of the Royal Academy of Music in 2007 in recognition of his significant contribution to music. Mr. Morlot and his family live in Lyon, France. Ludovic Morlot made his BSO subscription series debut in April 2005, subsequently conducting the orchestra at Tanglewood in 2006 (leading a program of his own that July and then substituting for Rafael Frühbeck de Burgos in August); in subscription concerts in October 2006; and at Tanglewood in 2007 (a program of his own in July, and then substituting for Edo de Waart the following month). He led his most recent subscription concerts with the orchestra this past season, in October 2009.





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Dawn Upshaw



Dawn Upshaw has achieved worldwide celebrity as a singer of opera and concert repertoire ranging from Bach to contemporary works. Her operatic roles include Mozart's Pamina, Ilia, Susanna, and Despina, as well as modern works by Stravinsky, Poulenc, and Messiaen. From Salzburg and Paris to the Metropolitan Opera—where she has made nearly 300 appearances—Ms. Upshaw has also championed numerous new works created for her, including *The Great Gatsby* by John Harbison; Kaija Saariaho's Grawemeyer Award-winning opera *L'Amour de loin* and oratorio *La Passion de Simone*; John Adams's nativity oratorio *El Niño*; and Osvaldo Golijov's chamber opera *Ainadamar* and song cycle *Ayre*. Ms. Upshaw's 2009-10 season opened with concerts in Edinburgh, Montreux, Zurich, and the BBC Proms, featuring music of Mahler, Berio, and Golijov performed with David Zinman and the Tonhalle Orchestra. This season she also sang the world premieres of two new works written for her: a chamber piece by David Bruce to open the Chamber Music Society of Lincoln Center season and an orchestral work by Alberto Iglesias with the St. Paul Chamber Orchestra, where Ms. Upshaw is an Artistic Partner. She joined Emanuel Ax for a recital tour with stops in Amsterdam, London, Los Angeles, San Francisco, and at Carnegie Hall. Ms. Upshaw appeared twice again at Carnegie this season, reprising her celebrated role in John Adams's *El Niño* and taking part in a festival celebrating Louis Andriessen. Other highlights included her debut with the Toronto Symphony and concerts with Gustavo Dudamel and the Los Angeles Philharmonic for Mr. Dudamel's inaugural season at Disney Hall. As a recitalist, she has premiered more than twenty-five works in the past decade. She works frequently with such artists as Richard Goode, the Kronos Quartet, James Levine, and Esa-Pekka Salonen. A four-time Grammy Award winner, Dawn Upshaw is featured on more than fifty recordings, including the million-selling Symphony No. 3 by Henryk Górecki. Her discography also includes full-length opera recordings of Mozart's *Le nozze di Figaro*; Messiaen's *St. François d'Assise*; Stravinsky's *The Rake's Progress*; John Adams's *El Niño*; two volumes of Canteloube's "Songs of the Auvergne," and a dozen recital recordings. Her most recent release on Deutsche Grammophon is "Three Songs for Soprano and Orchestra," the third in a series of acclaimed recordings of Osvaldo Golijov's music. In 2007, she was named a Fellow of the MacArthur Foundation, the first vocal artist to be awarded the five-year "genius" prize, and in 2008 she was named a Fellow of the American Academy of Arts and Sciences. She is artistic director of the Vocal Arts Program at the Bard College Conservatory of Music and a faculty member of the Tanglewood Music Center. Dawn Upshaw holds honorary doctorate degrees from Yale, the Manhattan School of Music, Allegheny College, and Illinois Wesleyan University. She began her career as winner of the 1984 Young Concert Artists Auditions and the 1985 Walter W. Naumburg Competition, and was a member of the Metropolitan Opera Young Artists Development Program. A Tanglewood Music Center alumna and frequent guest artist with the BSO, Ms. Upshaw made her BSO debut at Tanglewood in the gala 1988 "Bernstein at 70!" concert and her subscription series debut in February 1993. Her most recent appearances with the orchestra were at Tanglewood in August 2004 and at Symphony Hall in October 2005, in a program repeated at Carnegie Hall.

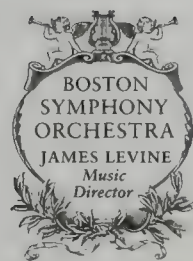
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Allegro

Adagio

Allegro molto

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Mr. BELL

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Adagio—Allegro vivace

Adagio

Allegro vivace

Allegro ma non troppo

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NOTES ON THE PROGRAM



Felix Mendelssohn (1809-1847)

Overture to "A Midsummer Night's Dream," Opus 21

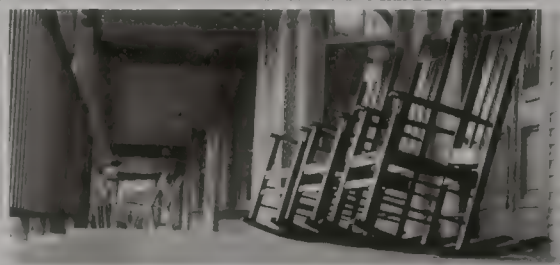
First performance of the overture: April 29, 1827, in Stettin, Carl Loewe cond. *First BSO performances:* February 1883, Georg Henschel cond. *First Tanglewood performance:* August 10, 1963, Erich Leinsdorf cond. *Most recent Tanglewood performance:* July 6, 2007, James Levine cond. *BSO bass trombonist Douglas Yeo performs in this piece on ophicleide, the nineteenth-century brass instrument.*

Berlin in the 1820s was a populous, densely packed city with few open spaces, "a city without lungs," wrote the art historian Karl Scheffler. Abraham Mendelssohn, father of Felix and a wealthy banker, was one of those who could afford to live beyond the



city gates, where the open country made life more pleasant. The Mendelssohn home was a mansion, a small palace really, set on ten verdant acres. The residence boasted a hall for theatrical productions, while the garden house was arranged so that its large interior could be used for concerts with an audience of several hundred. There were, in fact, regular Sunday afternoon musicales in the Mendelssohn household, with Felix and his older sister, Fanny, being regular participants. Also on the grounds was a beautiful garden, a magical place for young Felix, where the warm days of summer were spent reading and dreaming. In later years, he told his friend the English composer William Sterndale Bennett about an evening in July 1826, "It was in that garden one night that I encountered Shakespeare."

The seventeen-year-old Felix particularly enjoyed the wondrous fantasy world of *A Midsummer Night's Dream*, and plans for a work inspired by the play began to stir in his imagination. Early in July, he wrote in a letter, "I have grown accustomed to composing in our garden. Today or tomorrow I am going to dream there [the music to accompany] *A Midsummer's Night's Dream*. This is, however, an enormous audacity..." Within a few days, however, he had embarked on his "audacity," and was writing an Overture to the play. By August 6th, the work was done. On November 19th, Felix and Fanny played the original piano duet version of the score on one of their Sunday musicales, and a private orchestral performance followed before the end of the year.



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In February, the work was first played publicly in Stettin. It immediately garnered a success that has never waned.

The Overture to *A Midsummer Night's Dream* is the greatest piece of orchestral music ever composed by one so young, including Mozart and Schubert. Woven into its sonata form are thematic representations of the woodland sprites, the shimmering light through forest leaves, the sweet sighs of the lovers, even the "ee-ah" braying of that memorable rustic, Bottom, when he is turned into an ass. In matters of formal construction, orchestral color, and artistic polish, this Overture is, quite simply, a masterpiece.

RICHARD E. RODDA

Cleveland-based Richard E. Rodda provides program notes for orchestras and chamber music series across the country. Program note copyright ©2010 Richard E. Rodda.

Felix Mendelssohn

Concerto in D minor for violin, piano, and strings

First performances: (private) May 25, 1823, Eduard Rietz, violin, and Felix Mendelssohn, piano; (public) July 3, Schauspielhaus, Berlin, Messrs. Rietz and Mendelssohn, soloists. *This is the first performance of the piece by the BSO.*

A frequent participant in the Mendelssohn Sunday matinees was Eduard Rietz (1802-1832), a close friend and violin teacher of young Felix. Mendelssohn composed a violin concerto in D minor for Rietz in 1822, and three years later presented

him with the superb Octet for Strings as a birthday gift. (Mendelssohn is thought to have played one of the viola parts at the premiere in October.) The year 1823 yielded a spate of new works in whose performances Rietz participated: the Piano Quartet in F minor, Opus 2; the String Quartet in E-flat (published posthumously); the last three of the string sinfonias; the Sonata in F minor for Piano and Violin, Opus 4; and the present Concerto for Violin and Piano in D minor, completed on May 6, 1823, three months after his fourteenth birthday, in which the composer joined Rietz as soloists. Rietz and Mendelssohn remained close, and Felix was deeply grieved by Eduard's premature death from consumption in January 1832, at the age of thirty. "He was my favorite violinist," Mendelssohn wrote. As a memorial to

Rietz, he composed the touching Adagio that became the slow movement of the String Quintet in A, Opus 18.

The ambitious D minor Concerto for Violin and Piano of 1823, whose duration rivals that of Beethoven's "Emperor" Concerto, joins Mendelssohn's thorough training in Bachian counterpoint and Classical form with his feeling for the fashionable mannerisms of nineteenth-century virtuoso string and keyboard performance. The fourteen-year-old composer showed off his precocious skill at polyphony with the opening movement's main theme, which consists of a rudimentary motive comprising a step and a falling fifth intoned above a chugging contrapuntal accompaniment. An arching lyrical melody in a brighter tonality provides contrast before the main theme and its melodramatic mood return to round out the introduction. The piano and violin announce their entry with rocket arpeggios, which they continue as an elaborate filigree strewn upon the repetition of the main theme. The violin reiterates the second theme from the introduction above the piano's background while the orchestra remains largely silent, establishing the primacy that the soloists enjoy throughout the concerto. The expansive development section, nicely balanced



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between figuration and motivic elaboration, is interrupted twice by recitative-like cadenza passages, the second of which serves as the bridge to the recapitulation. (Mendelssohn revived this formal technique in his E minor Violin Concerto, written twenty-one years later.) The complete return of the earlier themes and a cadenza, a sort of miniature sonata for violin and piano, end the movement. The Adagio is a set of free variations on the tender theme presented at the outset by the orchestra. The sonata-form finale, all bustle and brilliance, resumes the contrapuntal interplay and restless mood of the opening movement. A coda based on the second theme turns temporarily to the radiance of D major, but the work's home tonality proves irresistible, and the Concerto ends with ribbons of scales in the anxious principal key of D minor.

RICHARD E. RODDA

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Ludwig van Beethoven (1770-1827)

Romance No. 2 in F for violin and orchestra, Opus 50

First performance: date unknown. *First BSO (and only subscription) performances:* January 1898, Emil Paur cond., Timothée Adamowski, violin. *First Tanglewood performance:* July 18, 1965, Erich Leinsdorf cond., Isaac Stern, violin. *Most recent Tanglewood performance:* July 22, 2007, Jens Georg Bachmann cond., Daniel Hope, violin.

Eighteenth-century German composers borrowed the term "Romance," or *Romanze*, from their French contemporaries to denote a kind of simple but affecting song; eventually Haydn and Mozart used the label not only for vocal works but also for some lyrical slow movements in their larger works. In each of the movements they labeled thus, melodic invention and lyrical feeling dominate. "Romance," however, was not a name used for individual character pieces until the nineteenth century.



Beethoven studied the violin when he lived in Bonn, and even played viola in an orchestra there before he moved to Vienna in 1792. Thus it is not surprising that he displayed an interest in writing for the violin early on in his career, and that he wrote two Romances—the first, Opus 40 in G, and this one, Opus 50 in F. One way to approach his two charming single-movement Romances is to perceive them as way stations on his journey to the composition of his famous Violin Concerto, which he completed in 1806. These pieces, composed in sectional form, also require both technical fluency and elegant musicianship from the violin soloist. Music historians know that they had both certainly been completed by 1802, when the composer's brother negotiated their publication, but it is most likely that they were composed as early as 1798 or 1799. The Romance in F is presumed to have been composed first, although it is called No. 2 and has a later opus number than the other Romance. It was probably premiered shortly after it was completed, although facts about its early performance history are not available. The year of its publication was the same year that Beethoven completed his Symphony No. 2 and his Heiligenstadt Testament, in which he revealed his despair about his increasing deafness.

Marion M. Scott, an English biographer of Beethoven, writes of the Romances, "They are beautiful in their way, not easy as to technique, and very difficult to interpret satisfactorily." The famous nineteenth-century violinist Joseph Joachim was known to have valued the Romance in F highly and counted the original manuscript

for the work, which he received as a gift from an admirer, as one of his most prized possessions.

No one knows just why Beethoven composed his Romances. Some historians speculate that one or the other may have been originally intended as the slow central movement for a fragmentary C major violin concerto that he had begun earlier; but some ponder that if that were true, why would he have created two Romances in different keys?

The two Romances share a similarity in form as well as in mood, both being completely lyrical in spirit. Beethoven headed his score to the F major Romance Adagio cantabile, "slow and singing"; the orchestra includes one flute, two each of oboes and bassoons, two horns, and strings. The work's very beautiful, gentle, and shapely melody begins at the very beginning: it is song-like yet ornate, accompanied lightly by the strings. The strings, joined by the flutes, then repeat the theme. After a brief cadence and a pause, the soloist returns with another melody, with more agitation and virtuosity. A minor-mode excursion ventures through different keys in an episode

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beginning with a kind of fanfare that the orchestra somewhat nervously supports. The soloist plays a cadenza-like passage, which the orchestra punctuates with a single chord rather than silence. Soon the opening theme returns, and after a short period of scalar activity from the violin, the charming piece concludes quietly.

SUSAN HALPERN

Susan Halpern writes program notes for venues including Carnegie Hall and the Kimmel Center in Philadelphia, as well as for many chamber music series and orchestras throughout the country.

Ludwig van Beethoven

Symphony No. 4 in B-flat, Opus 60

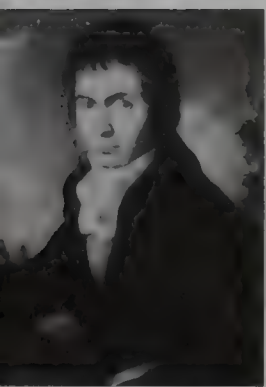
First performance: (private) March 1807, at the Vienna town house of the composer's patron Prince Lobkowitz, Beethoven cond.; (public) April 13, 1808, Burgtheater, Vienna, Beethoven cond. *First BSO performance:* December 1881, Georg Henschel cond. *First Tanglewood performance:* August 11, 1940, Serge Koussevitzky cond. *Most recent Tanglewood performance:* August 15, 2009, André Previn cond.

The works Beethoven completed in the last half of 1806—the Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto among them—were finished rather rapidly by the composer following his extended struggle with the original version of

his opera *Fidelio*, which had occupied him from the end of 1804 until April 1806. The most important orchestral work Beethoven had produced before this time was the *Eroica*, in which he had overwhelmed his audiences with a forceful new musical language reflecting both his own inner struggles in the face of impending deafness and his response to the political atmosphere surrounding him. The next big orchestral work to embody this “heroic” style—with a striking overlay of defiance as well—would be the Fifth Symphony, which had begun to germinate in 1804, was worked out mainly in 1807, and was completed in 1808. But in the meantime, a more relaxed sort of expression began to emerge, emphasizing a heightened sense of repose, a broadly lyric element, and a more spacious approach to musical architecture. The

Fourth Symphony, the Violin Concerto, and the Fourth Piano Concerto share these characteristics to varying degrees, but it is also important to realize that these works, though completed around the same time, do not represent a unilateral change of direction in Beethoven's approach to music, but, rather, the emergence of a particular element that appeared strikingly at this time. Sketches for the Violin Concerto and the Fifth Symphony in fact occur side by side, and that the two aspects—lyric and aggressive—of Beethoven's musical expression are not entirely separable is evident also in the fact that ideas for both the Fifth and the *Pastoral* symphonies appear in the *Eroica* sketchbook of 1803-04. These two symphonies—the one strongly assertive, the other more gentle and subdued—were not completed until 1808, two years after the Violin Concerto. And it appears that Beethoven actually interrupted work on his Fifth Symphony so that he could compose the Fourth in response to a commission from the Silesian Count Franz von Oppersdorff, whom he had met through Prince Carl von Lichnowsky, one of his most important patrons during the early years in Vienna and the joint dedicatee, together with Count Razumovsky, of the Fifth and Sixth symphonies.

So Beethoven's Fourth Symphony partakes successfully and wonderfully of both these worlds, combining a relaxed and lyrical element with a mood of exuberantly aggressive high spirits. The key is B-flat, which suggests—insofar as we can describe



the effects of different musical keys—a realm of spaciousness, relaxation, and warmth, in contrast, for example, to the “heroic” E-flat of the Third Symphony and *Emperor* Concerto, the “defiant” C minor of the Fifth, and the “heaven-storming” D minor of the Ninth.

Beethoven actually begins the first movement with an Adagio introduction in a mysteriously pianissimo B-flat *minor*, and the mystery is heightened as the music moves toward B-*natural*, via the enharmonic interpretation of G-flat to F-sharp, until trumpets and drums force the music back to B-flat, and to the major mode, of the Allegro vivace. (This same gambit will be repeated on a larger scale as the music of the Allegro moves from the development into the recapitulation, at which point, once again, the timpani will play a crucial role in telling us where we belong—this time with an extended drumroll growing through twenty-two measures from a pianissimo rumble to a further nine measures of thwacking fortissimo.) Once the Allegro is underway, all is energy and motion, with even the more seemingly relaxed utterances of the woodwinds in service to the prevailing level of activity. One more word about the first movement: one wants the exposition-repeat here, not just for the wonderful jolt of the first ending’s throwing us back to the home key virtually without notice, but also for the links it provides to the end of the introduction and the beginning of the coda.

The E-flat major Adagio sets a *cantabile* theme against a constantly pulsating accompaniment, all moving at a relaxed pace that allows for increasingly elaborate figuration in both melody and accompaniment as the movement proceeds. The second theme is a melancholy and wistful song for solo clarinet, all the more effective when it reappears following a fortissimo outburst from the full orchestra. The scherzo,

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another study in motion, is all ups and downs. Beethoven repeats the Trio in its entirety following the scherzo *da capo* (a procedure he will follow again in the third movement of the Seventh Symphony). A third statement of the scherzo is cut short by an emphatic rejoinder from the horns.

The whirlwind finale (marked "Allegro ma non troppo," "Allegro, but not too..."; the speed is built into the note values, and the proceedings shouldn't be rushed by an overzealous conductor) is yet another exercise in energy, movement, and dynamic contrasts. Carl Maria von Weber, who didn't much like this symphony when he was young and it was new, imagined the double bass complaining: "I have just come from the rehearsal of a Symphony by one of our newest composers; and though, as you know, I have a tolerably strong constitution, I could only just hold out, and five minutes more would have shattered my frame and burst the sinews of my life. I have been made to caper about like a wild goat, and to turn myself into a mere fiddle to execute the no-ideas of Mr. Composer." Beethoven's approach in this movement is wonderfully tongue-in-cheek and no-holds-barred: the solo bassoon, leading us into the recapitulation, is asked to play "*dolce*" ("sweetly") when he's probably thankful just to get the notes in, and only at the very end is there a brief moment of rest to prepare the headlong rush to the final cadence.

MARC MANDEL

Marc Mandel is Director of Program Publications of the Boston Symphony Orchestra.

Guest Artists

Susanna Mälkki



Susanna Mälkki has quickly become a much sought-after artist on the international conducting circuit; her versatility and broad repertoire have taken her to symphony orchestras, chamber orchestras, contemporary music ensembles, and opera houses around the world. She is currently music director of the Ensemble Intercontemporain, having previously served as artistic director of the Stavanger Symphony Orchestra until late 2005. In recent seasons Ms. Mälkki has conducted some of Europe's most prestigious orchestras, including the Berlin Philharmonic, Munich Philharmonic, NDR Hamburg, Deutsches Symphonie-Orchester Berlin, SWR Sinfonieorchester Baden-Baden und Freiburg, Vienna Symphony, and Philharmonia Orchestra. Highlights of upcoming seasons include her debut at La Scala and with the Bavarian Radio Orchestra, the Los Angeles Philharmonic, and the San Francisco, Houston, and National symphony orchestras. She will also return to conduct the NHK Symphony Orchestra, Opéra National de Paris, Orchestre Philharmonique de Radio France, Philharmonia Orchestra, Royal Concertgebouw Orchestra, Royal Stockholm Philharmonic, and the Swedish and Finnish radio symphony orchestras. In August 2008 at New York's Lincoln Center, Susanna Mälkki conducted the American premiere of Kaija Saariaho's *La Passion de Simone*, a work she premiered with the Klangforum Wien in 2006. Other opera engagements have included *Neither* by Morton Feldman and Samuel Beckett in Copenhagen, Thomas Adès's *Powder Her Face*, Saariaho's *L'Amour de loin*, and *Der Rosenkavalier* at Finnish National Opera. In spring 2010 she conducted the world premiere of a ballet by Bruno Mantovani at the Opéra National de Paris. Susanna Mälkki made her debut with the Ensemble Intercontemporain in August 2004, leading an all-Birtwistle program at the Lucerne Festival, a performance that became the catalyst for her appointment as music director in 2006. In

March 2007 she conducted the Ensemble's thirtieth-anniversary concert with Pierre Boulez and Peter Eötvös. In June 2010 she was elected a Fellow of the Royal Academy of Music in London. Susanna Mälkki made her BSO debut in April 2009, replacing Yuri Temirkanov in subscription concerts at Symphony Hall. Tonight is her Tanglewood debut.

Joshua Bell



Highlights of Joshua Bell's 2009-10 season have included performances at the Hollywood Bowl and the Verbier, Tuscan Sun, Mostly Mozart, Salzburg, Menuhin, Gstaad, and Enescu festivals; a return to the BBC Proms at the Royal Albert Hall; and appearances with the New York Philharmonic, Boston Symphony, Chicago Symphony, and the National Symphony Orchestra at the Kennedy Center. He performed at the Huberman Festival with the Czesochowa Philharmonic and returned to Moscow to perform with the Russian National Orchestra. He made a recital tour of the U.S. and Europe, including performances at Carnegie Hall, Disney Hall, London's Wigmore Hall, and the World Economic Forum; and in Paris, Budapest, Madrid, Athens, Zurich, and Istanbul. He also toured Asia with the Academy of St. Martin in the Fields. Joshua Bell came to national attention at fourteen with his Philadelphia Orchestra debut, followed by his Carnegie Hall debut, an Avery Fisher Career Grant, and a recording contract. In addition to his concert career, he enjoys collaborations with such artists as Pamela Frank and Steven Isserlis. An exclusive Sony Classical artist, he has created a richly varied catalogue of recordings, including the soundtracks for *Angels and Demons* and *Defiance*, Vivaldi's *The Four Seasons*, Corigliano's *The Red Violin* Concerto, Tchaikovsky's Violin Concerto, "The Essential Joshua Bell," "Voice of the Violin," and "Romance of the Violin." In 2004 *Billboard* named "Romance of the Violin" its Classical CD of the Year and Mr. Bell Classical Artist of the Year. Since his first LP recording at age eighteen, he has made critically acclaimed recordings of the Beethoven and Mendelssohn concertos (both featuring his own cadenzas), the Sibelius and Goldmark concertos, and the Nicholas Maw concerto, which was the winner of a Grammy Award. His Grammy-nominated recording "Gershwin Fantasy" premiered a new work for violin and orchestra based on themes from Gershwin's *Porgy and Bess*. Its success led to a Grammy-nominated all-Bernstein recording that included the premiere of the *West Side Story* Suite as well as a new recording of the composer's *Serenade*. Joshua Bell appeared as himself in the film *Music of the Heart*, has made numerous television appearances, and has been profiled in many publications. The recipient of the 2008 Academy of Achievement Award for exceptional accomplishment in the arts, he was honored in 2009 by Education Through Music for his dedication to sharing his love of classical music with disadvantaged youth. Mr. Bell and his two sisters grew up on a farm in Bloomington, Indiana. As a child, he was an avid computer game player and competitive athlete. By age

Walter H. Scott



twelve he was serious about the violin, inspired by his beloved teacher Josef Gingold. His alma mater, Indiana University, honored him with a Distinguished Alumni Service Award only two years after his graduation in 1989. He has been named an "Indiana Living Legend" and received the Indiana Governor's Arts Award. He was inducted into the Hollywood Bowl Hall of Fame in 2005. Joshua Bell made his first Boston Symphony appearance in July 1989 at Tanglewood and his BSO subscription series debut in January 1994. His most recent appearances with the orchestra were at Tanglewood in July 2009 and in subscription concerts in November 2009.

Jeremy Denk



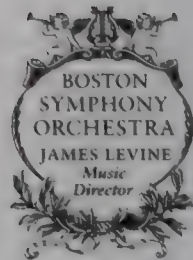
American pianist Jeremy Denk, who makes his BSO debut tonight, has steadily built a reputation for his persuasive artistry and broad repertoire. Mr. Denk has appeared as soloist with many major orchestras, including the Philadelphia Orchestra, St. Louis Symphony, Atlanta Symphony, Orpheus Chamber Orchestra, Orchestra of St. Luke's, London Philharmonia, New World Symphony, Dallas Symphony, and Houston Symphony. Last season he appeared for the third time with the San Francisco Symphony, performing Beethoven's First Concerto. He appears often in recital in New York, Washington, Boston, and Philadelphia. During the 2009-10 season, Mr. Denk performed concertos by Beethoven, Chopin, Copland, Mozart, Rachmaninoff, and Schumann; this summer he makes debuts with the Boston Symphony Orchestra at Tanglewood, the Mostly Mozart Festival at Lincoln Center, and the Vail Valley Music Festival with the Philadelphia Orchestra. He played a recital of Chopin and Schumann at Philadelphia's Kimmel Center and Washington's Kennedy Center, and he collaborated with baritone Randall Scarlata in Schubert's *Winterreise* in Florida and at Boston's Gardner Museum. Mr. Denk gave master classes at the Manhattan School of Music and University of Washington, and performed Stravinsky's Concerto for Piano and Wind Instruments with the London Symphony Orchestra and John Adams in London and Paris. He also performed the Stravinsky as part of Carnegie Hall's City Noir event in Zankel Hall. In 2004, Denk met and first performed with violinist Joshua Bell at the Spoleto Festival; soon after he joined Mr. Bell on a recital tour, sparking a musical partnership that continues today. They tour this season throughout the U.S., performing in Bethesda, Seattle, New York, Los Angeles, and Pittsburgh, among other cities. Jeremy Denk is an avid chamber musician. He has collaborated with many of the world's finest string quartets, has appeared at the Italian and American Spoleto festivals, the Santa Fe and Seattle chamber music festivals, and at the Verbier Festival. He has spent several summers at the Marlboro Music School and Festival in Vermont and been part of Musicians from Marlboro national tours. Mr. Denk maintains working relationships with a number of living composers and has participated in many premieres, including Jake Heggie's concerto *Cut Time*, Libby Larsen's *Collage: Boogie*, Kevin Putz's *Alternating Current*, and Ned Rorem's *The Unquestioned Answer*. He also worked closely with composer Leon Kirchner on many of his recent compositions, recording his Sonata No. 2 in 2001. This season Mr. Denk performs works by György Ligeti, Elliott Carter, Morton Feldman, Thomas Adès, and Charles Ives. Mr. Denk's discography includes Corigliano's Violin Sonata, with Joshua Bell for Sony Classical, and Tobias Picker's Second Piano Concerto with the Moscow Philharmonic. Mr. Denk's widely read blog, Think Denk, has been praised by colleagues and the music press alike. After graduating from Oberlin College and Conservatory in piano and chemistry, Jeremy Denk earned a master's degree in music from Indiana University as a pupil of György Sebök, and a doctorate in piano performance from the Juilliard School, where he worked with Herbert Stessin. He lives in New York City.



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Largo ma non tanto
Allegro
Ms. ANTHONY and GIL SHAHAM |
| { I n t e r m i s s i o n } | |
| SUPPÉ | "Poet and Peasant" Overture |
| SARASATE | "Zigeunerweisen" for violin and orchestra, Opus 20
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| SARASATE | "Navarra" for two violins and orchestra, Opus 33
Ms. ANTHONY and Mr. SHAHAM |
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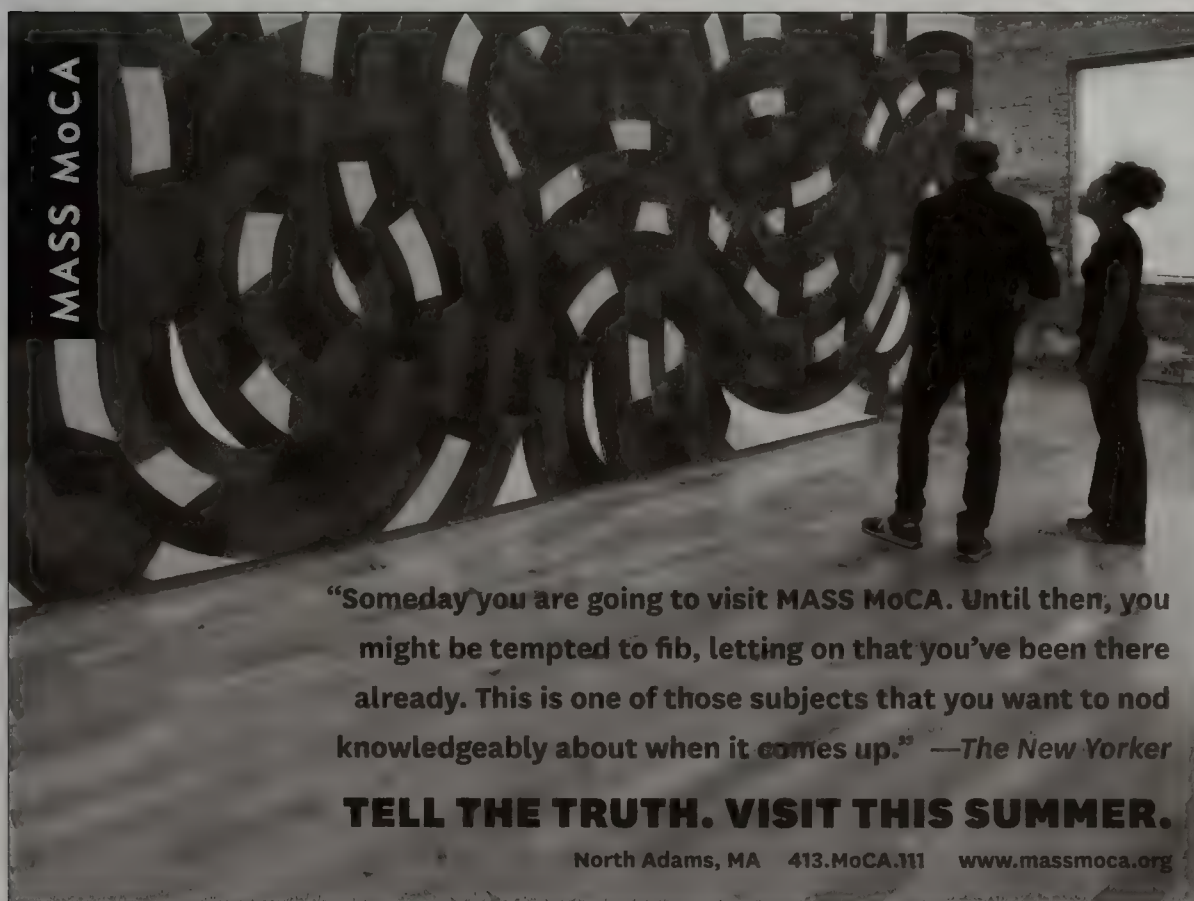
Jennifer Higdon (b.1962) "blue cathedral" (2000)

First performance: March 1, 2000, Curtis Institute of Music, Philadelphia, Curtis Institute of Music Symphony Orchestra, Robert Spano cond. *This is the first performance by the Boston Symphony Orchestra and the first time the piece has been played at Tanglewood.*

Jennifer Higdon won the 2010 Pulitzer Prize in music for her Violin Concerto, written for the violinist Hilary Hahn, who premiered it in February 2009 with the Indianapolis Symphony Orchestra, one of three co-commissioners. This year she also won a Grammy Award for her Percussion Concerto. She has been frequently commissioned and her works have been increasingly performed over the last decade, not least due to the support of Atlanta Symphony Orchestra conductor Robert Spano. Spano, who led the premiere of *blue cathedral* at the Curtis Institute in March 2000, invited Jennifer Higdon to Tanglewood as the featured composer of the 2003 Festival of Contemporary Music, which he directed. Her chamber pieces *Light Refracted* and *Voices* and her Concerto for Orchestra were performed during the FCM, the last by the Tanglewood Music Center Orchestra under Spano.



Born in Brooklyn, Higdon grew up mostly in the South, in Atlanta and Tennessee. Although she was raised in a creative environment—she has written poetry and prose since childhood—the music she heard was mostly her parents' rock-and-roll of that era. As a teenager she taught herself flute, and in high school she wound up in the marching band by an accident of schedule, but music



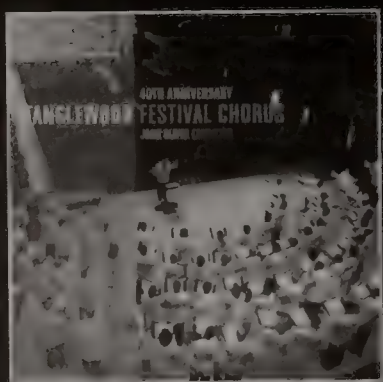
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became important enough to her to convince her to study flute performance in college at Bowling Green University. Her flute teacher Judith Bentley encouraged her to compose, beginning with her own instrument, but writing music soon "became an obsession." It was also at Bowling Green that she studied conducting with Robert Spano. Higdon then moved to Philadelphia to attend the Curtis Institute for two years, then the University of Pennsylvania for a graduate degree. Her composition teachers have included George Crumb, Ned Rorem, Marilyn Shrude, Wallace DePue, and Jay Reise. She has since returned to Curtis as a member of the faculty, where she holds the Milton L. Rock Chair in Composition Studies.

Higdon maintains that she developed her ear for orchestration during her time as a performer, being able to hear the details of instrumental color, idiom, and balance from within the ensemble as well as from the podium. In spite of her late start, Higdon has made a living as a composer virtually since leaving graduate school. Her career received an enormous boost when the Philadelphia Orchestra chose her as one of the composers commissioned for works to celebrate the orchestra's centennial, resulting in her *Concerto for Orchestra*, which was premiered by the orchestra under the direction of Wolfgang Sawallisch in June 2002. She has also received commissions from the Atlanta Symphony Orchestra, Brooklyn Philharmonic, and Pittsburgh Symphony; the Baltimore, Indianapolis, and National symphony orchestras; the Tokyo String Quartet, and eighth blackbird. The Atlanta Symphony and Robert Spano have recorded her *blue cathedral*, *City Scape*, *Concerto for Orchestra*, and *Dooryard Bloom* for CD, among many other recordings; Hilary Hahn's recording of the Violin Concerto with the Royal Liverpool Philharmonic will be available next month.

Higdon's own program note for the scintillating, atmospheric *blue cathedral* is below.

ROBERT KIRZINGER

Blue...like the sky. Where all possibilities soar. Cathedrals...a place of thought, growth, spiritual expression...serving as a symbolic doorway into and out of this world. Blue represents all potential and the progression of journeys. Cathedrals represent a place of beginnings, endings, solitude, fellowship, contemplation, knowledge and growth. As I was writing this piece, I found myself imagining a journey through a glass cathedral in the sky. Because the walls would be transparent, I saw the image of clouds and blueness permeating from the outside of this church. In my mind's eye the listener would enter from the back of the sanctuary, floating along the corridor amongst giant crystal pillars, moving in a contemplative stance. The stained glass windows' figures would start moving with song, singing a heavenly music. The listener would float down the aisle, slowly moving upward at first and then progressing at a quicker pace, rising towards an immense ceiling which would open to the sky...as this journey progressed, the speed of the traveler would increase, rushing forward and upward. I wanted to create the sensation of contemplation and quiet peace at the beginning, moving towards the feeling of celebration and ecstatic expansion of the soul, all the while singing along with that heavenly music.

These were my thoughts when The Curtis Institute of Music commissioned me to write a work to commemorate its 75th anniversary. Curtis is a house of knowledge—a place to reach towards that beautiful expression of the soul which comes through music. I began writing this piece at a unique juncture in my life and found myself pondering the question of what makes a life. The recent loss of my younger brother, Andrew Blue, made me reflect on the amazing journeys that we all make in our

lives, crossing paths with so many individuals singularly and collectively, learning and growing each step of the way.

This piece represents the expression of the individual and the group...our inner travels and the places our souls carry us, the lessons we learn, and the growth we experience. In tribute to my brother, I feature solos for the clarinet (the instrument he played) and the flute (the instrument I play). Because I am the older sibling, it is the flute that appears first in this dialog. At the end of the work, the two instruments continue their dialogue, but it is the flute that drops out and the clarinet that continues on in the upward progressing journey. This is a story that commemorates living and passing through places of knowledge and of sharing and of that song called life.

This work was commissioned and premiered in 2000 by the Curtis Institute of Music.

JENNIFER HIGDON



For information on Pablo de Sarasate's "Song of the Nightingale," please turn to page 43.

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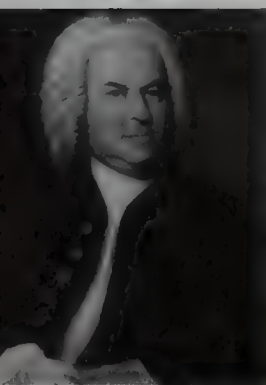
JUST 10 MINUTES FROM TANGLEWOOD!

Johann Sebastian Bach (1685-1750)

Concerto in D minor for two violins and strings, BWV 1043

First performance: exact date unknown; probably 1730 or 1731, Leipzig. *First BSO performance:* October 1890, Arthur Nikisch cond., Franz Kneisel and Charles Martin Loeffler, violins. *First Tanglewood performance:* July 16, 1949, Serge Koussevitzky cond., Richard Burgin and J. Theodorowicz, violins. *Most recent Tanglewood performance:* July 6, 1973, Seiji Ozawa cond., Joseph Silverstein and Jerome Rosen, violins.

Bach's position as Kantor of the Thomasschule in Leipzig, beginning in 1723, came with concurrent duties as the director of music for the city of Leipzig, and was a position of great prestige. The post included overall responsibility for the music of the four principal churches, involving four choruses of boys drawn from the boarding students of the Thomasschule itself. Bach's compositional activities focused on music for Sunday services, church feast days and special services, and other special occasions, such as weddings and funerals. The amount of music that Bach produced in this position is staggering. In his first two years he composed two complete church-year cycles of cantatas, each cycle comprising more than sixty large-scale works. He had completed two more cycles by 1729, and a fifth by the 1740s.



In 1729 he extended his musical life by becoming director of Leipzig's Collegium Musicum, a society of professional and amateur musicians, some of whom were students of the university, founded by Telemann in 1704.

Having immersed himself for six years almost exclusively in the composition of church music, the lure of secular, instrumental music played by these excellent musicians must have been great for Bach. Certainly his musical life prior to Leipzig, in Cöthen, had involved a great deal of work in instrumental genres—the works for unaccompanied violin and cello, for example, and the *Brandenburg* concertos date from that period. In addition, he may well have felt underappreciated for his work for the church and civic authorities of Leipzig. (In his *New Grove Encyclopedia* article on Bach, Christoph Wolff writes, “To the [Leipzig] council, Bach was a third-rater, a mediocrity.”)

The Collegium Musicum gave concerts weekly—Wednesdays 4–6 during the summer, outdoors, and Fridays 8–10 at Gottfried Zimmermann's coffee house during the winter months. In addition to performing music by other contemporary composers, the group performed numerous works by Bach himself, among them the *Coffee* and *Peasant* cantatas, chamber music, and concertos.

The Concerto for two violins is believed to date from this time, from about 1730. It is in Bach's typical concerto grosso style, the *ripieno* string body set in contrast with the *concertante* solo violins. The opening movement, robust and cheerful despite the minor key, contains two basic ideas: the first is presented in the opening tutti section, the second at the solo entrance. Development follows, then a restatement of the solo and tutti themes.

The slow movement belongs to the two violins: with the simplest accompaniment they weave a most delicate and beautiful fabric from two contrasting but complementary melodic strands. “Nowhere,” wrote the distinguished English musicologist Sir Donald Tovey, “has Bach written music with a more irresistible appeal to personal affection.” Tovey's countryman Sir Hubert Parry, the composer (of *Jerusalem*, among other works) and music historian, was yet more unreserved in his enthusiasm:

It is quite possible that [this movement] stands absolutely at the front rank of all Bach's slow movements, whose reason of existence is pure beautiful melody... Bach's mind was not in this case moved by the possibilities of such

a contrast as that between the basses and the solo violin in the other concertos, but by the aesthetical possibilities of alternation between two solo violins, in which the cue would not be so much in opposition or contrast, but in sisterly discourse.

In the brisk final Allegro the two violins gambol along in close imitation or canon. There is a pair of remarkable passages where the *ripieno* provides the motion while, to quote Tovey again, "the solo violins give a Handelian mass of four-part harmony in slashing chords."

From notes by ROBERT KIRZINGER and ANDREW RAEBURN

Composer/annotator Robert Kirzinger is Assistant Director of Program Publications of the Boston Symphony Orchestra.

Andrew Raeburn was the Boston Symphony Orchestra program editor and musical assistant to BSO Music Director Erich Leinsdorf.

Franz von Suppé (1819-1895) "Poet and Peasant" Overture

First performance: August 24, 1846, Vienna. *This the first performance of the work by the BSO.*

Just as Jacques Offenbach, the great innovator of French comic opera, was an immigrant from Germany, so one of the seminal figures in the development of Viennese operetta came from what is now Croatia. Francesco Suppé Demelli was born in 1819 on a ship off the Adriatic coastal city of Spalato, Dalmatia (now Split, Croatia) to



Austrian parents, sent to Italy to study law, and moved with his mother after his father's death in 1835 to Vienna, where he became Franz von Suppé and took up music in earnest as a student of Ignaz Seyfried and Simon Sechter (also remembered as the counterpoint teacher of both Schubert and Bruckner). Seyfried helped him get a job—initially unpaid—as Third Kapellmeister at the Josefstadt Theater, where his first stage work appeared in 1841. More than twenty music theater pieces followed in the next five years. Suppé moved on to other, more lucrative, positions in Vienna's light-opera theaters, and he continued to conduct until 1883, all the while turning out a steady stream of well-received musical farces. *Das Pensionat* of 1860, the first successful Viennese response to the growing local popularity of Offenbach's operettas, established the form with which Johann Strauss II, Franz Lehár, and others were to charm the world in later decades. In addition to nearly 200 operettas and other stage pieces, Suppé also wrote two grand operas, a symphony, several still-popular concert overtures, songs, three masses, a requiem, and some sacred music. He died in Vienna in 1895.

Though a few of his operettas, most notably *Boccaccio* and *The Beautiful Galatea*, are occasionally staged, Franz von Suppé is best remembered for his atmospheric overtures. *Poet and Peasant*, composed in 1846 as part of the incidental music for Karl Elmar's nearly forgotten comedy *Dichter und Bauer*, may be Suppé's most familiar music—a catalog from the 1950s listed some fifty-nine transcriptions then in print for almost every conceivable instrumental ensemble.

RICHARD E. RODDA

Cleveland-based Richard E. Rodda provides program notes for orchestras and chamber music series across the country. Program note copyright ©2010 Richard E. Rodda.

Pablo de Sarasate (1844-1908)

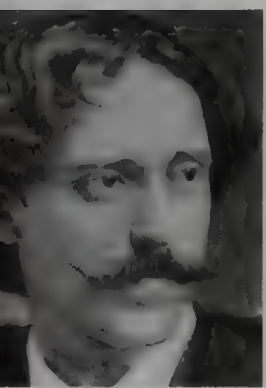
"El canto del ruiseñor" ("Song of the Nightingale") for violin and orchestra, Opus 29

"Zigeunerweisen" ("Gypsy Airs") for violin and orchestra, Opus 20

"Navarra" for two violins and orchestra, Opus 33

For Zigeunerweisen: First performance: date and orchestra unknown, Pablo de Sarasate, violin. First BSO performance: February 11, 1968, Erich Leinsdorf cond., Jack Benny, violin. Only other BSO performance: September 28, 1983 (Opening Night Gala), Seiji Ozawa cond., Itzhak Perlman, violin. These are the first BSO performances of Song of the Nightingale and Navarra.

Pablo Martín Melitón de Sarasate y Navascuez—economized to Pablo de Sarasate when he became a star—occupied, with Niccolò Paganini and Joseph Joachim, the pinnacle of nineteenth-century fiddledom. The son of a military bandmaster in



Pamplona, Spain, he started violin lessons at five, gave his first public performance at eight, and rocketed past the pedagogical prowess of the best local teachers so quickly thereafter that he had to be sent to the Paris Conservatoire for further instruction with Delphin Alard at the age of twelve. So much promise for furthering the cause of Spanish culture did he show that Queen Isabella presented him with a Stradivarius violin (a handsome piece of booty acquired in a recent tiff with Naples), and personally authorized the subsidy of his expenses. Within a year, Sarasate won a *premier prix* in violin and solfège at the Conservatoire, acquired another prize, in harmony, in 1859, and then set off on the tours of Europe, Africa, North and South

America and the Orient that made him one of the foremost musicians of his time. (His first tour of the United States was in 1870, his last in 1889.) His playing drew unstinting praise during the forty years of almost constant, worldwide concertizing that followed, the most impressive evidence of which is the spectacular list of works that were written for him by some of the era's greatest composers: Bruch's G minor Violin Concerto and *Scottish Fantasy*, Saint-Saëns's First and Third concertos and the *Introduction and Rondo Capriccioso*, Lalo's Concerto in F minor and *Symphonie espagnole*, Joachim's Variations for Violin and Orchestra, Wieniawski's Second Concerto, Dvořák's *Mazurek*, and Mackenzie's *Pibroch Suite*.

Whereas Paganini was noted for his flamboyant technical wizardry and emotional exuberance, and Joachim for his high-minded intellectualism and deep musical insights, Sarasate was famed for his elegance, precision, apparent ease of execution, and, in the words of Eduard Hanslick, the Vienna-based doyen of Europe's music critics, his "stream of beautiful sound." No less an authority than the great violinist Eugene Ysaÿe said, "It was he who taught us to play exactly." The handful of recordings Sarasate made shortly before his death in Biarritz in 1908, the first commercial discs made by a world-famous violinist, attest to his remarkable skill.

Sarasate augmented his performance repertory with more than fifty compositions of his own creation, all of them in a lighter vein and several based on folk models. *El canto del ruiseñor* ("Song of the Nightingale"), published in Berlin in 1885, uses a breathtaking array of the instrument's most delicate but demanding techniques to evoke the song, motions, and flight of a bird to which Sarasate apparently ascribed a gently wistful character.

Sarasate had already established his reputation in France, Spain, England, and North and South America as one of his era's greatest performers before he made his debut in the German-speaking lands with a concert in Vienna in 1876. His success in

northern Europe for the next three decades nearly rivaled that of Joseph Joachim, Germany's acknowledged master of the violin. (Joachim died in 1907, just one year before Sarasate.) To appeal to the predilection for a certain Eastern exoticism in the German and Austrian musical appetites of the day, Sarasate devised a concert work for violin and orchestra in 1878 based on melodies of Hungarian extraction that he titled *Zigeunerweisen* ("Gypsy Airs"). (Brahms also catered to the popular taste. His *Hungarian Dances* were a smash hit when they first appeared in 1869; his Violin Concerto, with its dashing Gypsy finale, dates from the same year as *Zigeunerweisen*.) *Zigeunerweisen* is disposed in two large paragraphs of contrasting nature. A bold orchestral summons based on a grave theme introduces the soloist, who continues the opening mood with an accompanied cadenza and a sad lament utilizing a gapped-scale melody of considerable pathos. Though the musical substance of this first section is simple and direct, the soloist embroiders it with a rich overlay of trills, grace notes, harmonics, *glissandi*, *pizzicati*, and *spiccati*. After a grand pause, the tempo quickens and the mood brightens for the closing section, a blazing dance in the most brilliant Gypsy manner energized by an entire fusillade of violin pyrotechnics.

Among the many short violin compositions that Sarasate devised for his own use is the brilliant *Navarra* for two violins and orchestra, which would have been a handy (and savvy) public relations vehicle for featuring a local virtuoso on his tour performances. This vibrant and virtuosic waltz, which keeps the two violins tightly in tandem throughout, not only evokes Sarasate's native region in northern Spain, but also bears the traces of his wide travels through Europe, most notably in its distinctively Viennese lilt.

RICHARD E. RODDA

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Georges Bizet (1838-1875)

Suite from "Carmen"

First performance of the opera: March 3, 1875, Opéra-Comique, Paris. *First BSO performances of orchestral excerpts from the opera:* 1896-1897 tour, Emil Paur cond. *Most recent BSO performance of the present suite, excluding the Seguedille:* September 28, 1983, Opening Night Gala, Seiji Ozawa cond. *Most recent BSO performance of music from the suite (Danse bohème):* July 24, 2004, Tanglewood, Patrick Summers cond.

Bizet's *Carmen*, justifiably one of the most popular operas ever composed, aroused shivers of concern from the director of the Opéra-Comique, where it was first produced. The Opéra-Comique was, after all, a family theater, a place of long and unchanging traditions. The works presented there—lighter operas that were largely sung, but contained spoken dialogue—had certain conventions that the audience expected: a heroine of spotless purity, who might suffer at the hands of Fate (and of Man) but would eventually win out; a hero of bold courage and unchanging rectitude who usually comes across as a prude, but who naturally wins the girl in the end; a villain, usually a baritone or bass, of unadulterated evil intentions; and a happy ending.



Bizet happily tossed each of these conventions out the window in selecting Prosper Mérimée's novel *Carmen* as the basis for an opera and then brow-beating his librettists to give him the realistic situations he wanted—even to the extent of writing some of the libretto himself when they wanted to tone down the harsh and realistic story of the moral decline of a simple country boy to a deserter, smuggler, and eventually tormented murderer. Although the librettists Meilhac and Halévy created a pure heroine, Micaëla, as a foil to the seductive Carmen, Bizet gave her music in the spirit of Gounod that made her sound vapid; he was interested in the Gypsy girl, Carmen, who was the opposite of everything the Opéra-Comique stood for in family entertainment. Other operas (notably *La traviata*) had depicted women whose morals were less than impeccable, but Bizet actually showed Carmen seducing José right on stage during the course of the first act—the first steps in his moral decline. Carmen's love is capricious and intense; it leads men to vie for her favors. In the end, it leads to murder—and on stage to boot. One of the directors of the company is said to have resigned because he could not persuade Bizet to give *Carmen* a happy ending!

Nobody quite knew what to make of it. The librettists had worked for years with Offenbach, and audiences expected something light and frothy. As each of the four acts went on, the audience became quieter and quieter, until there was nearly dead silence at the end. Though the work was performed forty-three times that season, it never filled the house, and the management was reduced virtually to giving tickets away. By the time the run had ended, the composer was dead, an apparent failure.

But soon thereafter—in October of the same year—a production in Vienna began the opera's worldwide march of success. Yet it was not the same opera that Bizet had written for Paris. In between musical numbers, the plot at the Opéra-Comique had been told in spoken dialogue, which had revealed many things about the background and relationships of the characters and about their motivations. For the Vienna Opera the work had to be sung throughout, so the manager commissioned Ernest Guiraud to create recitative to replace the dialogue. Guiraud went about his task seriously; he quoted many of Bizet's musical ideas, and he attempted to imitate his style. But inevitably he had to cut so much from the dialogue that many of the sharp points of the drama got blunted. Yet this is how *Carmen* became known to the world at large. There was in the latter half of the twentieth century a return to

Bizet's original form, which remains one of the most effective operas ever written, equally successful in musical *and* theatrical terms.

The orchestral suites include a wealth of music from Bizet's score and point out one of his greatest strengths as an opera composer: the variety and effectiveness of his orchestration, which reveals character at the same time that it underlines mood. The selection to be performed here begins with the passage known as *Les Toréadors*, the introduction to Act I of the opera, which presents the bustling music of the toreadors and especially the famous song of Escamillo, who is perfectly aware that no bull is a match for him—and no woman either. The Prelude to Act I presents the musical idea often described as "Fate," the one factor over which Carmen has no control. The Aragonaise is a lively dance number that introduces the final act with its colorful setting just outside the bull ring. The Seguedille, another dance, concludes Act I of the opera. The Entr'acte that precedes Act III is of a chaste simplicity that suggests José's hometown sweetheart Micaëla, who in the act to come will make one last vain attempt to get him to return home to his dying mother. The Habanera is perhaps the most famous number in the score, with its characteristic dance rhythm underlying the seductive melody that slinks chromatically down the scale. Ironically, it is not an original tune by Bizet. He had apparently heard and subconsciously recalled a song entitled *El Arreglito, ou la Promesse de mariage* by a Spanish-American composer named Sebastian Yradier (1809-65). Having heard it sung as a folk song, Bizet based the Habanera on what he recalled of it. When its authorship was pointed out to him he duly added a footnote to the published score to set the matter straight. Yet Bizet's version turns a little drawing-room genre piece into a passage of dramatic genius, highlighting its erotic quality, which perfectly characterizes his capricious heroine. The *Danse bohème* opens Act II of the opera, setting the scene in the tavern of Lillas Pastia, where all sorts of things are going on, both above-board and otherwise. It brings the suite to an appropriately colorful close.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Stu Rosner





Guest Artists

Giancarlo Guerrero

Giancarlo Guerrero's 2009-10 season marked his first as music director of the Nashville Symphony Orchestra. During the 2010-11 season, Mr. Guerrero will conduct the Cleveland Orchestra and Kansas City Symphony, make his Brazilian debut with the



São Paulo State Symphony Orchestra, return to conduct the Adelaide Symphony Orchestra, and make his debut with the Brussels Philharmonic. He will also make his first appearances in Asia, conducting the Malaysian Philharmonic Orchestra in Kuala Lumpur, and will appear in his native Costa Rica to conduct the 70th anniversary gala concert of the Costa Rican National Orchestra. His guest conducting engagements in the 2009-10 season included appearances with the symphony orchestras of Milwaukee, New Jersey, and Fort Worth, and the Pacific Symphony; and concerts in Costa Mesa and at the Curtis Institute of Music. Abroad, he made his European debut with the Gulbenkian Orchestra

and his UK debut with the Royal Scottish National Orchestra, and conducted the symphony orchestras of Vancouver and Edmonton, and the Slovenian Philharmonic. He has also made debuts with the Baltimore Symphony, Cleveland Orchestra, Seattle Symphony, Los Angeles Philharmonic at the Hollywood Bowl, Dallas Symphony Orchestra, and Philadelphia Orchestra. In the U.S., he has appeared with the orchestras of Columbus, Detroit, Houston, Indianapolis, Phoenix, San Antonio, and San Diego; with the National Symphony Orchestra in Washington, D.C.; and at the Grant Park Festival. Also in demand in Central and South America, Mr. Guerrero has appeared regularly for many years with the Orquesta Sinfónica Simón Bolívar in Venezuela. His debut at the Casals Festival with Yo-Yo Ma and the Puerto Rico Symphony in 2005 was followed by return engagements in 2006 and 2007. He made his debut at the Teatro

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Colón in Argentina in 2005. He is also a regular guest conductor of the Auckland Philharmonia in New Zealand. Equally at home with opera, Mr. Guerrero works regularly with the Costa Rican Lyric Opera and in recent seasons has conducted new productions of *Carmen*, *La bohème*, and *Rigoletto*. A champion of new music, Mr. Guerrero has collaborated with several of America's most respected composers, including John Adams, John Corigliano, Osvaldo Golijov, Jennifer Higdon, Michael Daugherty, and Roberto Sierra. In February 2008 he gave the Australian premiere of Osvaldo Golijov's one-act opera *Ainadamar* at the Adelaide Festival, to great acclaim. A disc of music by Michael Daugherty, with the Nashville Symphony, was released by Naxos in September 2009. Two further releases are planned this coming season of music of Astor Piazzolla and Joseph Schwantner. In June 2004, Mr. Guerrero was awarded the Helen M. Thompson Award by the American Symphony Orchestra League, which recognizes outstanding achievement among young conductors nationwide. Mr. Guerrero holds degrees from Baylor and Northwestern universities. He has served as music director of the Eugene Symphony and, from 1999 to 2004, as associate conductor of the Minnesota Orchestra, where he made his subscription debut in March 2000, leading the world premiere of John Corigliano's *Phantasmagoria on the Ghosts of Versailles*. Prior to his tenure with the Minnesota Orchestra, he served as music director of the Táchira Symphony Orchestra in Venezuela. Today's concert is Mr. Guerrero's BSO debut.

Gil Shaham

Violinist Gil Shaham is sought after throughout the world for concerto appearances with celebrated orchestras and conductors, as well as for recital and ensemble appear-



ances on the great concert stages and at the most prestigious festivals. During the 2009-10 season, he gave thirty-five performances as part of his "Violin Concertos of the 1930s" project, which highlighted masterpieces of that decade by composers such as Barber, Berg, Prokofiev, Stravinsky, and Walton. He performed with Gustavo Dudamel and the Los Angeles Philharmonic, Michael Tilson Thomas and the London Symphony Orchestra, David Robertson and the New York Philharmonic, and Mariss Jansons and the Bavarian Radio Symphony Orchestra. In December, Mr. Shaham and the New York-based Sejong string orchestra performed and recorded works by Haydn and Mendelssohn in a tour of Asia that included performances in Korea, China, and Taiwan. In April,

he joined the St. Louis Symphony for a tour of the West Coast performing Mozart, Prokofiev, and Stravinsky. Mr. Shaham also gave a series of all-Bach recitals in Ontario, London, Istanbul, Milan, Prague, and Cologne, among other locations. He performs collaboratively with his wife, violinist Adele Anthony; his sister, pianist Orli Shaham; and his brother-in-law, conductor David Robertson. In 2007 he gave a series of Brahms chamber-music programs with friends and colleagues, culminating in three concerts at Zankel Hall in New York; the project was reprised in spring 2009. His more than two dozen CDs have been awarded prestigious awards, including multiple Grammys, a Grand Prix du Disque, Diapason d'Or, and Gramophone Editor's Choice. His recent recordings, produced for his own label, Canary Classics, include "The Butterfly Lovers"/Tchaikovsky Violin Concerto with the Singapore Symphony, the Fauré Album with Akira Eguchi, the Prokofiev Album with Orli Shaham, "Mozart in Paris," Tchaikovsky's Piano Trio in A minor with Yefim Bronfman and Truls Mørk, the Elgar Violin Concerto with the Chicago Symphony Orchestra and David Zinman, and a Sarasate album with the Orquesta Sinfónica de Castilla y León and Alejandro Posada, released in fall 2009. Mr. Shaham was born in Champaign-Urbana, Illinois, in 1971. He moved with his parents to Israel, where at age 7 he began violin studies with Samuel Bernstein of the Rubin Academy of Music and received annual scholarships from the America-

Israel Cultural Foundation. In 1981, while studying with Haim Taub in Jerusalem, he made debuts with the Jerusalem Symphony and the Israel Philharmonic. The same year he began his studies with Dorothy DeLay and Jens Ellerman at the Aspen School of Music. In 1982, after taking first prize in Israel's Claremont Competition, he became a scholarship student at Juilliard, where he worked with Ms. DeLay and Hyo Kang, while also studying at Columbia University. He was awarded an Avery Fisher Career Grant in 1990; in 2008 he received the coveted Avery Fisher Award. He plays the 1699 "Countess Polignac" Stradivarius. He lives in New York City with his wife and their two children. Since his BSO debut at Tanglewood in August 1993, Gil Shaham has appeared frequently with the Boston Symphony Orchestra, both at Tanglewood and in Symphony Hall. He made his subscription series debut in October 1997. His most recent BSO appearances were in Symphony Hall in October 2008 and at Tanglewood in August 2009.

Adele Anthony

Violinist Adele Anthony, who makes her BSO debut this afternoon, has received acclaim for her performances as soloist and chamber musician around the world. Highlights of



recent seasons include appearances with the symphony orchestras of Houston, San Diego, Seattle, Buffalo, Dayton, Fort Worth, Indianapolis, Long Beach, Milwaukee, Virginia, Wichita, and the IRIS Chamber Orchestra, and at summer festivals including Aspen and La Jolla. Abroad, she has performed with the Budapest Philharmonic Orchestra, Denmark's Aalborg and Aarhus symphony orchestras, Finland's Kuopio Symphony Orchestra, the Gothenburg Symphony Orchestra, Iceland Symphony Orchestra, Leipzig Gewandhaus Orchestra, NDR Orchestra Hannover, and Orchestre Philharmonique de Radio France. Her recent recitals included the complete works of Bach for solo violin. She also performs regularly in duo recital with her husband, Gil Shaham. She joined him and other friends and colleagues for a series of Brahms chamber concerts at Carnegie's Zankel Hall in 2007 and 2009. Ms. Anthony and Mr. Shaham also collaborated in concerts marking the centenary of the death the Spanish violinist and composer Pablo de Sarasate. From the Kaplan Penthouse at New York's Lincoln Center, the program was broadcast nationally on PBS, as part of its Live from Lincoln Center Series. Ms. Anthony appeared once before in this series, having performed in the Emmy Award-winning "Lincoln Center Celebrates Balanchine" in 2004. Ms. Anthony's recent recordings include a Sarasate album with Mr. Shaham (Canary Classics) and two releases with the Sejong string orchestra: "Vivaldi: The Four Seasons" (Naxos), and "Sejong plays 'Ezawen'" (Albany Records). She also recorded the Philip Glass Violin Concerto with Takuo Yuasa and the Ulster Orchestra, and an all-Schubert album (both Naxos). Other recordings include Arvo Pärt's *Tabula rasa* with Gil Shaham and the Gothenburg Symphony Orchestra under Neeme Järvi (Deutsche Grammophon) and the Nielsen Violin Concerto with Dorrit Matson and the New York Scandia Symphony (Centauro). Upcoming recording plans include the concerti of Ross Edwards and Sibelius (Canary Classics/ABC Classics) with the Adelaide Symphony Orchestra. Winner of the 1996 Carl Nielsen International Competition, Ms. Anthony has received numerous awards. She studied at the Conservatory of the University of Adelaide with Beryl Kimber and subsequently at the Juilliard School, where she worked with Dorothy DeLay, Felix Galimir, and Hyo Kang. She made her Australian debut with the Adelaide Symphony Orchestra in 1983 and since then has appeared with all six symphonies of the Australian Broadcasting Corporation (Sydney, Melbourne, Queensland, West Australian, Tasmanian, and Adelaide). Adele Anthony performs on a 1728 Stradivarius. She lives in New York with her husband and their two children.



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Phone: 413-637-5393

Tuesday: 1:30pm

Wednesday: 10:30am

Sunday: 12:30pm for BSO concert
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Schedule subject to change.

Reservations are not required,
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The Boston Symphony Orchestra wishes to thank the following for naming a concert or guest artist appearance during the 2010 Tanglewood season. Concerts and guest artists are available for naming to Boston Symphony, Boston Pops, and Tanglewood Annual Fund supporters of \$25,000 or more and may also be endowed for a minimum of ten years.

2010 Tanglewood Named Concerts

- | | |
|--------------|---|
| July 2 | • The Canyon Ranch Concert |
| July 5 | • The Phyllis and Lee Coffey Memorial Concert |
| July 10 | • The Boston Symphony Association of Volunteers Concert |
| July 12 | • The Daniel Freed and Shirlee Cohen Freed Memorial Concert |
| July 16 | • The Ting Tsung Chao Memorial Concert |
| July 17 | • The Leonard Bernstein Memorial Concert
The 2010 Leonard Bernstein Memorial Concert is supported by generous endowments established in perpetuity by Dr. Raymond and Hannah H. Schneider, and Diane H. Lupean. |
| July 24 | • The Jean Thaxter Brett Memorial Concert |
| July 25 | • The Beatrice M. Cabot Memorial Concert |
| July 25 | • (TMCO) The Caroline and James Taylor Concert |
| July 30 | • The Serge and Olga Koussevitzky Memorial Concert |
| July 31 | • The Linde Family Concert in honor of Edward H. Linde |
| July 30 | • The George W. and Florence N. Adams Concert
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| August 1-4 | • The performances of <i>Ariadne auf Naxos</i> are supported by the Tanglewood Music Center Opera Fund and the Geoffrey C. Hughes Foundation. |
| August 3 | • The Gregory E. Bulger Foundation Concert |
| August 6 | • The Evelyn and Samuel Lourie Memorial Concert |
| August 8 | • Sponsored by Country Curtains, The Red Lion Inn, and Blantyre |
| August 12-16 | • The 2010 Festival of Contemporary Music is made possible by grants from the Aaron Copland Fund for Music, the Fromm Music Foundation, the National Endowment for the Arts, and the Helen F. Whitaker Fund, and through the generous support of Dr. Raymond and Hannah H. Schneider. |
| August 14 | • The George and Roberta Berry Supporting Organization Concert |
| August 15 | • The Fromm Concert at Tanglewood |

- August 16 • **The Margaret Lee Crofts Concert**
- August 21 • **The Carol and Joe Reich Concert**
- August 28 • **The Stephen and Dorothy Weber Concert**
- August 29 • **The Great Benefactors Concert**

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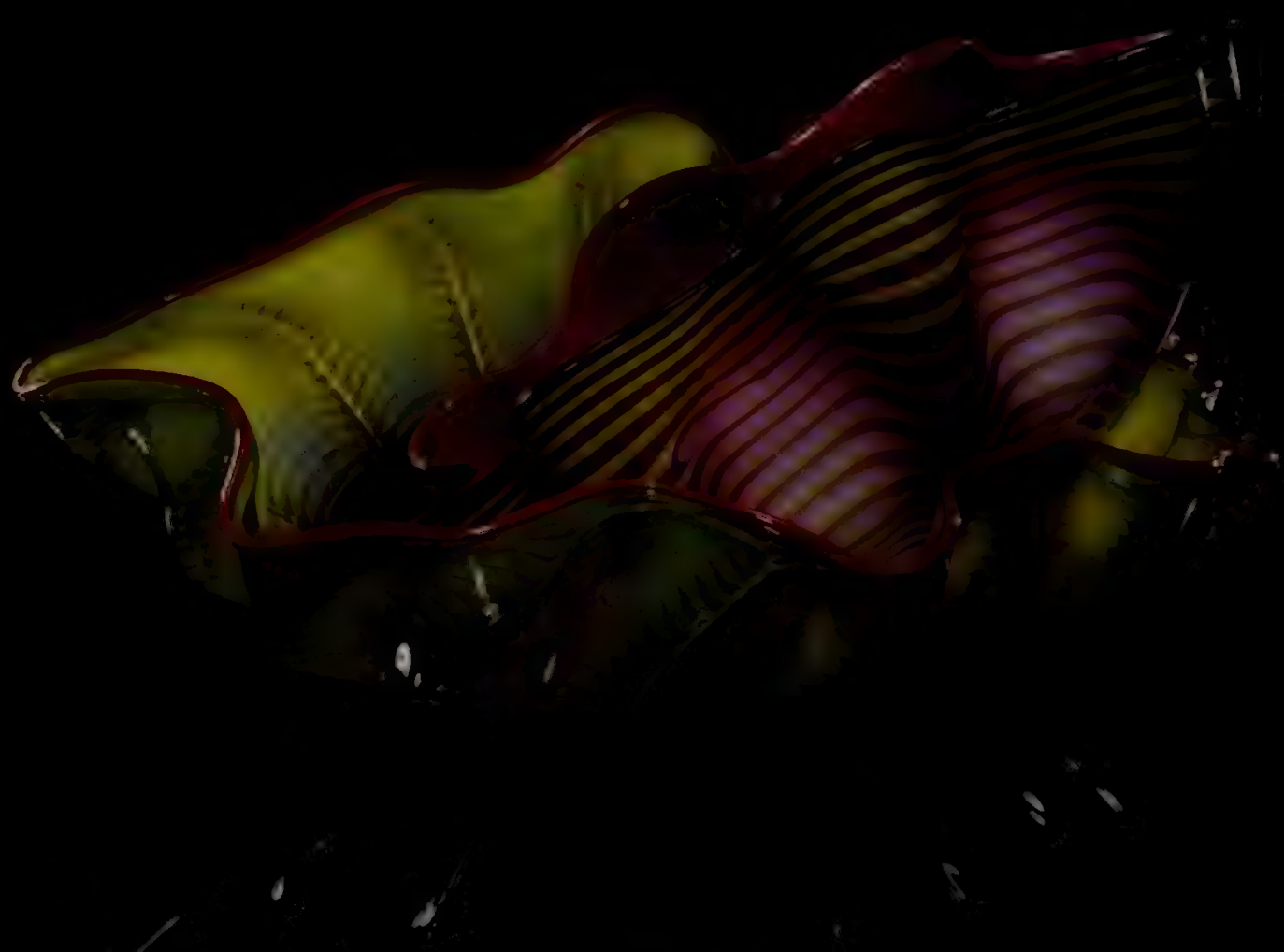
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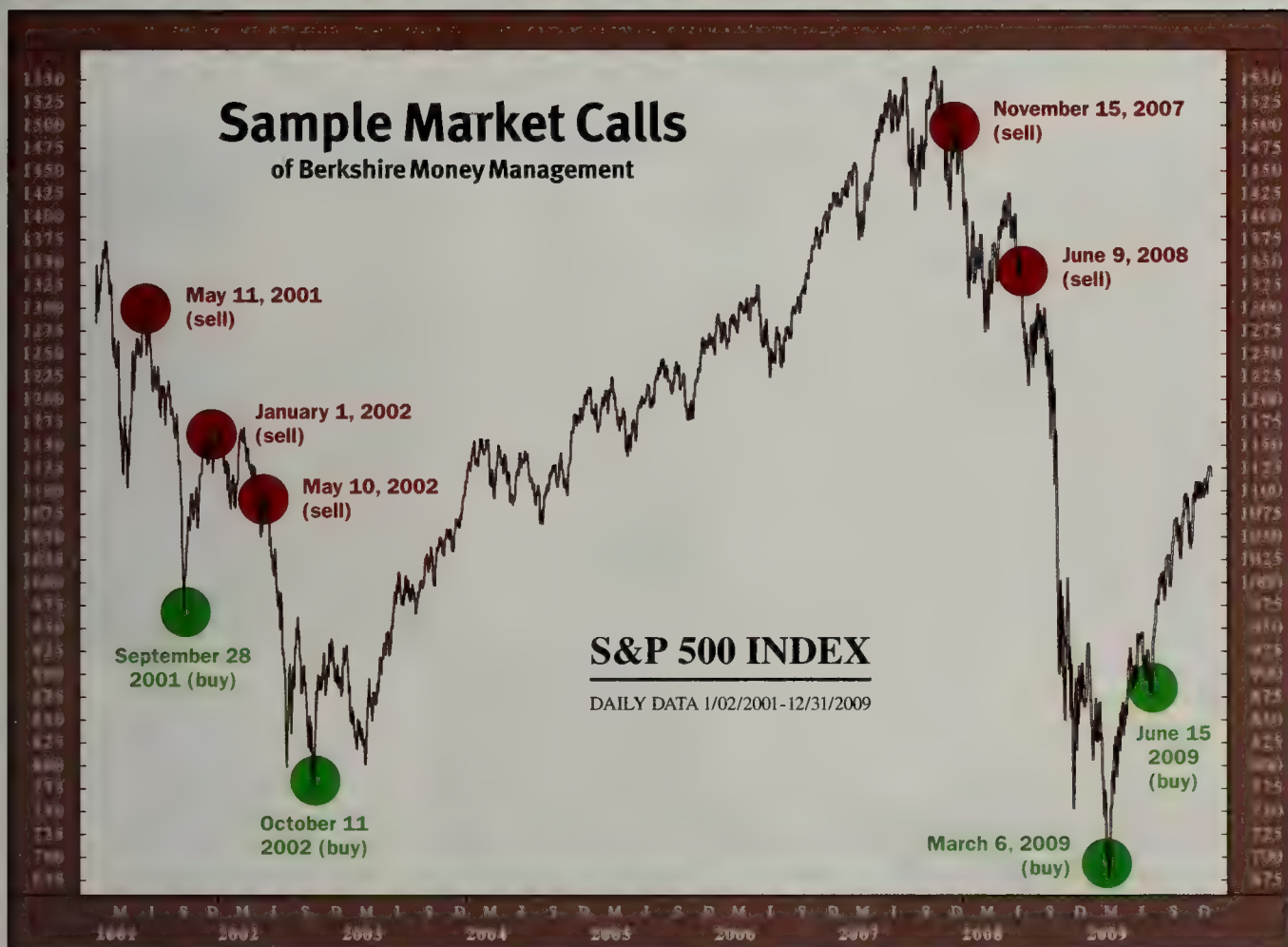
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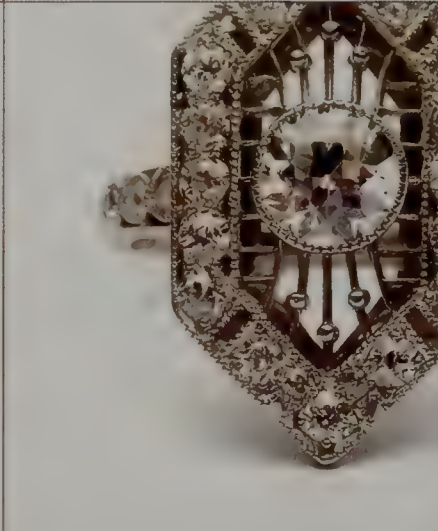
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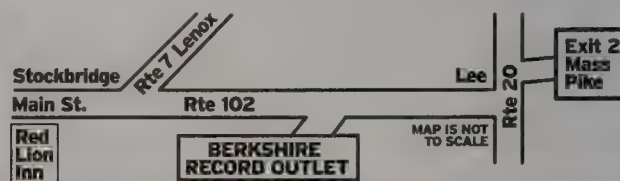


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This Summer's Special Focus Exhibits at the Tanglewood Visitor Center and Highwood

Celebrating the Tanglewood Music Center's 70th Anniversary,
and Tanglewood Photographer Walter H. Scott

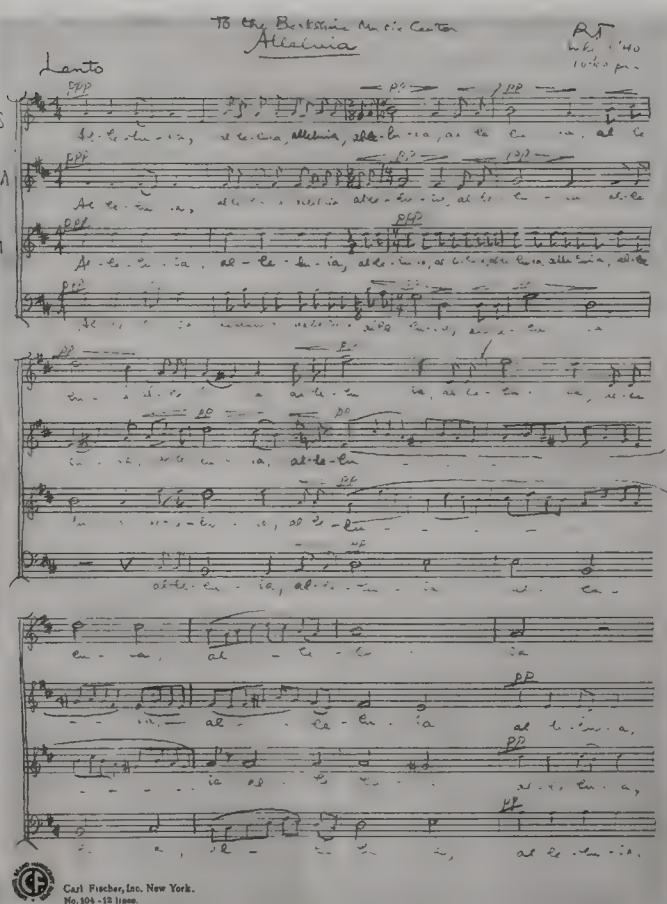


Aaron Copland teaching a Berkshire Music Center composing class in the 1940s (Howard S. Babbitt, Jr./BSO Archives)

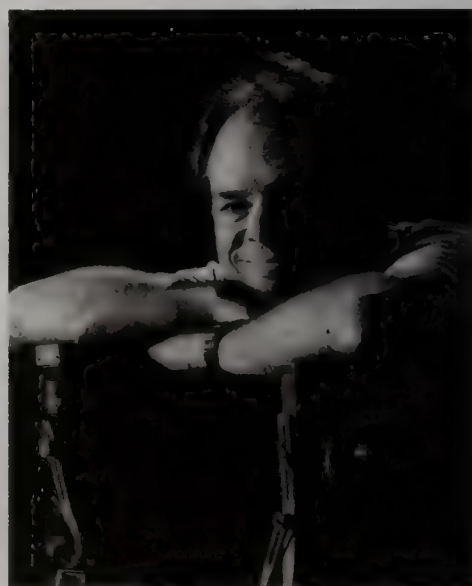
This summer marks the 70th anniversary of the Tanglewood Music Center, the BSO's summer training institute for young musicians that was founded (as the Berkshire Music Center) by Serge Koussevitzky in 1940. In conjunction with this anniversary, the BSO Archives has mounted an exhibit at the Tanglewood Visitor Center. The display celebrates the seven decades of teaching and learning that have influenced generations of instrumentalists, conductors, vocalists, and composers who have studied with BSO musicians and conductors, as well as with a vast number of distinguished composers and other visiting artists on the TMC faculty.

In addition, a special exhibit on the first floor of the Highwood Manor House celebrates the work of distinguished photographer Walter H. Scott (1931-2009). For more than a quarter-century, from 1974, Walter Scott documented the history of Tanglewood through the

thousands of pictures he took. Curated by his son Hilary Scott, the exhibit includes vintage prints from Walter Scott's Stockbridge studio.



First page of the manuscript score of Randall Thompson's "Alleluia," composed for the opening exercises of the Berkshire Music Center's inaugural session in 1940 (BSO Archives)



A late-1970s portrait of Tanglewood photographer Walter H. Scott (courtesy Hilary Scott)

Tanglewood

The Tanglewood Festival

In August 1934 a group of music-loving summer residents of the Berkshires organized a series of three outdoor concerts at Interlaken, to be given by members of the New York Philharmonic under the direction of Henry Hadley. The venture was so successful that the promoters incorporated the Berkshire Symphonic Festival and repeated the experiment during the next summer.

The Festival Committee then invited Serge Koussevitzky and the Boston Symphony Orchestra to take part in the following year's concerts. The orchestra's Trustees accepted, and on August 13, 1936, the Boston Symphony Orchestra gave its first concerts in the Berkshires (at

Holmwood, a former Vanderbilt estate, later the Center at Foxhollow). The series again consisted of three concerts and was given under a large tent, drawing a total of nearly 15,000 people.

In the winter of 1936 Mrs. Gorham Brooks and Miss Mary Aspinwall Tappan offered Tanglewood, the Tappan family estate, with its buildings and 210 acres of lawns and meadows, as a gift to Koussevitzky and the orchestra. The offer was gratefully accepted, and on August 5, 1937, the festival's largest crowd to that time assembled under a tent for the first Tanglewood concert, an all-Beethoven program.

After the storm of August 12, 1937, which precipitated a fundraising drive for the construction of the Tanglewood Shed (BSO Archives)

At the all-Wagner concert that opened the 1937 festival's second weekend,

rain and thunder twice interrupted the *Rienzi* Overture and necessitated the omission altogether of the "Forest Murmurs" from *Siegfried*, music too delicate to be heard through the downpour. At the intermission, Miss Gertrude Robinson Smith, one of the festival's founders, made an appeal to raise funds for the building of a permanent structure. The appeal was broadened by means of a printed circular handed out at the two remaining concerts, and within a short time enough money had been raised to begin active planning for a "music pavilion."

Eliel Saarinen, the eminent architect selected by Koussevitzky, proposed an elaborate design that went far beyond the immediate needs of the festival and, more important, went well beyond the budget of \$100,000. His second, simplified plans were still too expensive; he finally wrote that if the Trustees insisted on remaining within their budget, they would have "just a shed,... which any builder could accomplish without the aid of an architect." The Trustees then turned to Stockbridge engineer Joseph Franz to make further simplifications in Saarinen's plans in order to lower the cost. The building he erected was inaugurated on the evening of August 4, 1938, when the first concert of that year's festival was given, and remains, with modifications, to this day. It has echoed with the music of the Boston Symphony Orchestra every summer since, except for the war years 1942-45, and has become almost a place of pilgrimage to millions of concertgoers. In 1959, as the result of a collaboration between the acoustical consultant Bolt Beranek and Newman and architect Eero Saarinen and Associates, the installation of the then-unique Edmund Hawes Talbot Orchestra Canopy, along with other improvements, produced the Shed's present world-famous acoustics. In 1988, on the occasion of its fiftieth anniversary, the Shed was rededicated as "The Serge Koussevitzky Music Shed," recognizing the far-reaching vision of the BSO's legendary music director.

In 1940, the Berkshire Music Center (now the Tanglewood Music Center) began its operations. By 1941 the Theatre-Concert Hall, the Chamber Music Hall, and several small studios were finished, and the festival had so expanded its activities and its reputation for excellence that it attracted nearly 100,000 visitors.



With the Boston Symphony Orchestra's acquisition in 1986 of the Highwood estate adjacent to Tanglewood, the stage was set for the expansion of Tanglewood's public grounds by some 40%. A master plan developed by the Cambridge firm of Carr, Lynch, Hack and Sandell to unite the Tanglewood and Highwood properties confirmed the feasibility of using the newly acquired property as the site for a new concert hall to replace the outmoded Theatre-Concert Hall (which was used continuously with only minor modifications since 1941, and which with some modification has been used in recent years for the Tanglewood Music Center's opera productions), and for improved Tanglewood Music Center facilities. Inaugurated on July 7, 1994, Seiji Ozawa Hall—designed by the architectural firm William Rawn Associates of Boston in collaboration with acoustician R. Lawrence Kirkegaard & Associates of Downer's Grove, Illinois, and representing the first new concert facility to be constructed at Tanglewood in more than a half-century—now provides a modern venue for TMC concerts, and for the varied recital and chamber music concerts offered by the Boston Symphony Orchestra throughout the summer. Ozawa Hall with its attendant buildings also serves as the focal point of the Tanglewood Music Center's Leonard Bernstein Campus, as described below. Also at Tanglewood each summer, the Boston University Tanglewood Institute sponsors a variety of programs that offer individual and ensemble instruction to talented younger students, mostly of high school age.

Today Tanglewood annually draws more than 300,000 visitors. Besides the concerts of the Boston Symphony Orchestra, there are weekly chamber music concerts, Friday- and Saturday-evening Prelude Concerts, Saturday-morning Open Rehearsals, the annual Festival of Contemporary Music, and almost daily concerts by the gifted young musicians of the Tanglewood Music Center. The Boston Pops Orchestra appears annually, and the season closes with a weekend-long Jazz Festival. The season offers not only a vast quantity of music but also a vast range of musical forms and styles, all of it presented with a regard for artistic excellence that makes the festival unique.

The Tanglewood Music Center

Since its start as the Berkshire Music Center in 1940, the Tanglewood Music Center has become one of the world's most influential centers for advanced musical study. Serge Koussevitzky, the Boston Symphony Orchestra's music director from 1924 to 1949, founded the Center with the intention of creating a premier music academy where, with the resources of a great symphony orchestra at their disposal, young instrumentalists, vocalists, conductors, and composers would sharpen their skills under the tutelage of Boston Symphony Orchestra musicians and other specially invited artists.

The Music Center opened formally on July 8, 1940, with speeches and music. "If ever there was a time to speak of music, it is now in the New World," said Koussevitzky, alluding to the war then raging in Europe. "So long as art and culture exist there is hope for humanity." Randall Thompson's *Alleluia* for unaccompanied chorus, specially written for the ceremony, arrived less than an hour before the event began but made such an impression that it continues to be performed at the opening ceremonies each summer. The TMC was Koussevitzky's pride and joy for the rest of his life. He assembled an extraordinary faculty in composition, operatic and choral activities, and instrumental performance; he himself taught the most gifted conductors.

Koussevitzky continued to develop the Tanglewood Music Center until 1950, a year after his retirement as the BSO's music director. Charles Munch, his successor in that position, ran the Tanglewood Music Center from 1951 through 1962, working with Leonard Bernstein and Aaron Copland to shape the school's programs. In 1963, new BSO Music Director Erich Leinsdorf took over the school's reins, returning to Koussevitzky's hands-on leadership approach while restoring a renewed emphasis on contemporary music. In 1970, three years before his appointment as BSO music director, Seiji Ozawa became head of the BSO's programs at Tanglewood, with Gunther Schuller leading the TMC and Leonard Bernstein as general advisor. Leon Fleisher served as the TMC's Artistic Director from 1985 to 1997. In 1994, with the opening of Seiji Ozawa Hall, the TMC centralized its activities on the Leonard Bernstein Campus, which also includes the Aaron Copland Library, chamber music studios, administrative offices, and the Leonard Bernstein Performers Pavilion adjacent to Ozawa Hall. Ellen Highstein was appointed Director of the Tanglewood Music Center in 1997.

The 150 young performers and composers in the TMC's Fellowship Program—advanced musicians who generally have completed all or most of their formal training—participate in an intensive program including chamber and orchestral music, opera, and art song. All participants receive full fellowships covering tuition, room, and board. TMC Orchestra highlights this summer include Mahler's Symphony No. 3 conducted by Michael Tilson Thomas in the Koussevitzky Music Shed (July 17), and, in Seiji Ozawa Hall, works by Falla and Debussy led by Rafael Frühbeck de Burgos (July 5), Hindemith's *Symphonic Metamorphoses on Themes of*

Weber led by Herbert Blomstedt (July 25), and Copland's Symphony No. 3 led by Robert Spano (August 16). In addition, a concert by the TMC Chamber Orchestra will showcase performances by the TMC Conducting Fellows (July 12).

Opera activities include a fully staged TMC production of Strauss's *Ariadne auf Naxos* with Christoph von Dohnányi conducting (August 1, 2, and 4 in the Theatre) and concert versions of Oliver Knussen's *Where the Wild Things Are* and John Harbison's *Full Moon in March* as part of the 2010 Festival of Contemporary Music (August 15 in Ozawa Hall). The Mark Morris Dance Group returns for its annual residency with performances by the company and TMC Fellows on June 27 and 28, including a new Mark Morris work choreographed to folksong arrangements by Beethoven and MMDG

repertory works choreographed to music by Cowell, Chopin, and Harrison. TMC string players start the season with a week-long intensive study of the string quartet, culminating in marathon concerts on June 27 and 28 in the Theatre. All of the TMC Fellows participate in chamber music programs in Ozawa Hall throughout the summer, notably on Sunday mornings at 10 a.m., and on Saturdays at 6 p.m. prior to BSO concerts.

The Festival of Contemporary Music (FCM), an annual five-day celebration of the music of our time, will this year be the culmination of season-long programming celebrating the Tanglewood Music Center's 70th anniversary, and the seven decades of great composers who have taken a major role in its composition program teaching the next generation of composers and inspiring the next generation of performers. Directed and programmed collaboratively by Gunther Schuller, Oliver Knussen, and John Harbison, this year's six FCM concerts (August 12-16) will be a retrospective of great works of the twentieth and twenty-first centuries.

It would be impossible to list all of the distinguished musicians who have studied at the Tanglewood Music Center. According to recent estimates, 20% of the members of American symphony orchestras, and 30% of all first-chair players, studied at the TMC. Prominent alumni of the Tanglewood Music Center include Claudio Abbado, Luciano Berio, Leonard Bernstein, Stephanie Blythe, William Bolcom, David Del Tredici, Christoph von Dohnányi, Jacob Druckman, Lukas Foss, Michael Gandolfi, John Harbison, Gilbert Kalish, Oliver Knussen, Lorin Maazel, Wynton Marsalis, Zubin Mehta, Sherrill Milnes, Seiji Ozawa, Leontyne Price, Ned Rorem, Sanford Sylvan, Cheryl Studer, Michael Tilson Thomas, Dawn Upshaw, Shirley Verrett, and David Zinman.

Today, alumni of the Tanglewood Music Center play a vital role in the musical life of the nation. Tanglewood and the Tanglewood Music Center, projects with which Serge Koussevitzky was involved until his death, have become a fitting shrine to his memory, a living embodiment of the vital, humanistic tradition that was his legacy. At the same time, the Tanglewood Music Center maintains its commitment to the future as one of the world's most important training grounds for the composers, conductors, instrumentalists, and vocalists of tomorrow.



Milton Babbitt, Elliott Carter, John Harbison, and TMC Fellows including conductor Tomasz Golka (standing at podium) during rehearsal for a 2006 TMC performance of Stravinsky's "L'Histoire du soldat" (photo: Hilary Scott)

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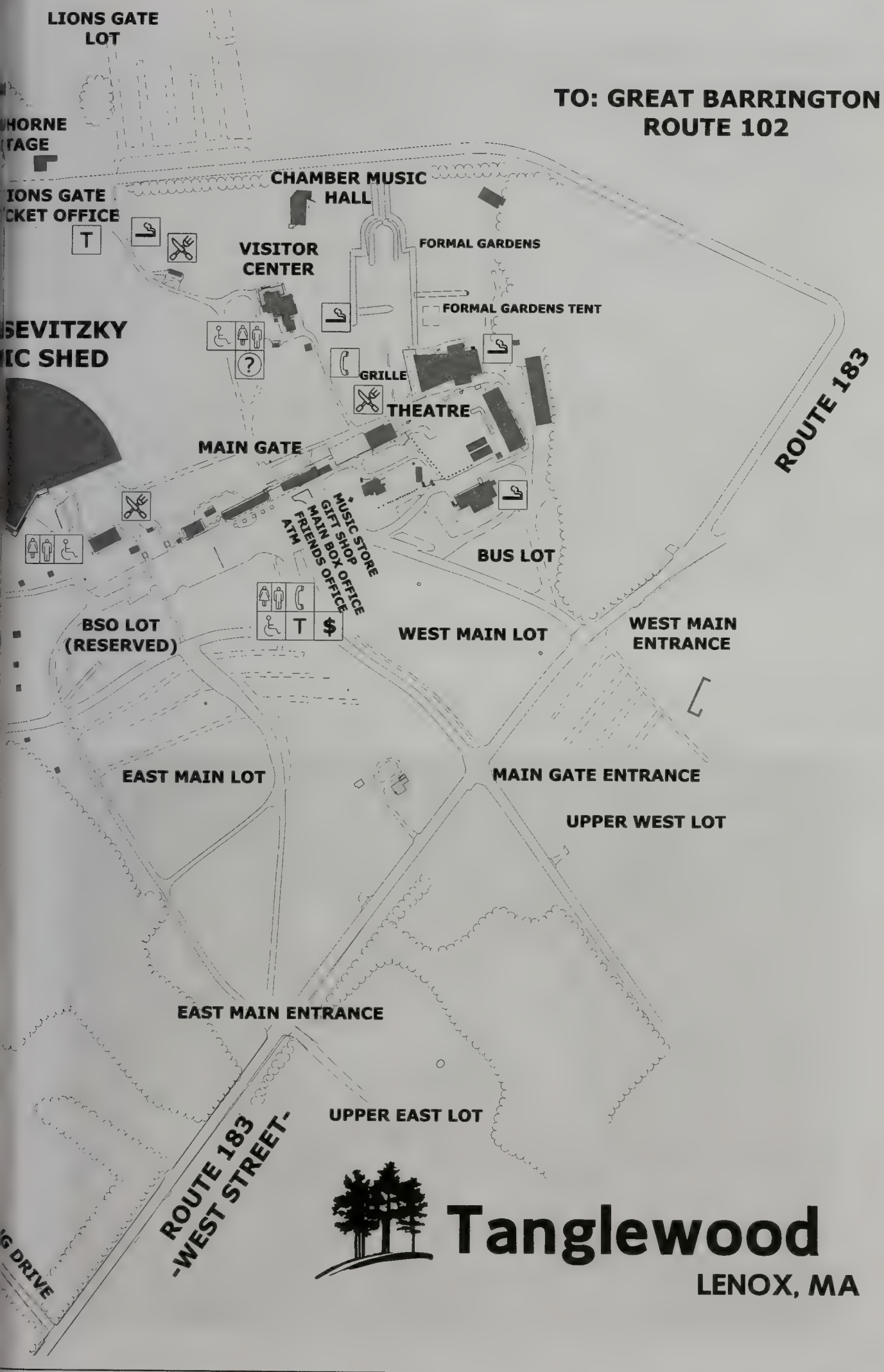


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Tanglewood

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Boston Symphony Association of Volunteers Tanglewood Volunteer Leaders 2010

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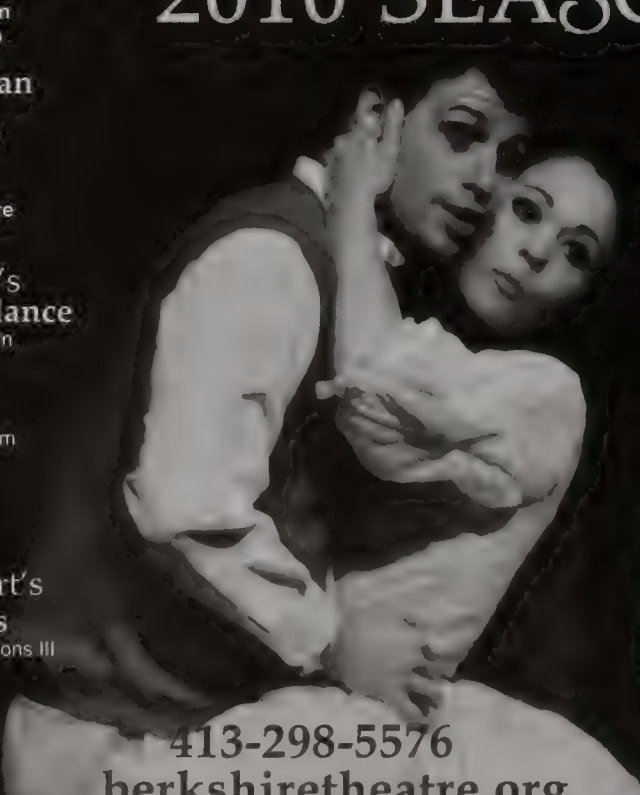
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The Last Five Years
Written and Composed
by Jason Robert Brown
Directed by Anders Cato

The Guardsman
by Ferenc Molnár
Directed by John Rando

Macbeth
by William Shakespeare
Directed by Eric Hill

**Edward Albee's
A Delicate Balance**
Directed by David Auburn

K2
by Patrick Meyers
Directed by Wes Grantom

Endgame
by Samuel Beckett
Directed by Eric Hill

**Rodgers & Hart's
Babes in Arms**
Directed by E. Gray Simons III

No Wake
World Premiere
by William Donnelly
Directed by Kyle Fabel

2010 SEASON

*theatre
that
matters*

**BERKSHIRE
Theatre Festival**

413-298-5576
berkshiretheatre.org

in Stockbridge, MA
just south
of Pittsfield

Julian Whitely and McCaella Donovan in *Carndie* 2009

In Consideration of Our Performing Artists and Patrons

Please note: We promote a healthy lifestyle. Tanglewood restricts smoking to designated areas only. Maps identifying designated smoking areas are available at the main gate and Visitors Center.

Latecomers will be seated at the first convenient pause in the program. If you must leave early, kindly do so between works or at intermission. Please do not bring food or beverages into the Koussevitzky Music Shed or Ozawa Hall.

Please note that the use of audio or video recording equipment during concerts and rehearsals is prohibited, and that video cameras may not be carried into the Music Shed or Ozawa Hall during concerts or rehearsals.

Cameras are welcome, but please do not take pictures during the performance as the noise and flash are disturbing to the performers and to other listeners.

For the safety of your fellow patrons, please note that cooking, open flames, sports activities, bikes, scooters, skateboards, and tents or other structures are prohibited from the Tanglewood grounds. Please also note that ball playing is not permitted on the Shed lawn when the grounds are open for a Shed concert, and that during Shed concerts children may play ball only behind the Visitor Center or near Ozawa Hall.

In consideration of the performers and those around you, please be sure that your cellular phones, pagers, and watch alarms are switched off during concerts.

Thank you for your cooperation.



Tanglewood Information

PROGRAM INFORMATION for Tanglewood events is available at the Main Gate, Bernstein Gate, Highwood Gate, and Lion Gate, or by calling (413) 637-5165. For weekly pre-recorded program information, please call the Tanglewood Concert Line at (413) 637-1666.

BOX OFFICE HOURS are from 10 a.m. until 6 p.m. Monday through Friday (extended through intermission on concert evenings); Saturday from 9 a.m. until intermission; and Sunday from 10 a.m. until intermission. Payment may be made by cash, personal check, or major credit card. To charge tickets by phone using a major credit card, please call SYMPHONYCHARGE at 1-888-266-1200, or in Boston at (617) 266-1200. Tickets can also be ordered online at www.tanglewood.org. Please note that there is a service charge for all tickets purchased by phone or on the web.

TANGLEWOOD's WEB SITE at www.tanglewood.org provides information on all Boston Symphony Orchestra activities at Symphony Hall and at Tanglewood, and is updated regularly.

FOR PATRONS WITH DISABILITIES, parking facilities are located at the Main Gate and at Ozawa Hall. Wheelchair service is available at the Main Gate and at the reserved-parking lots. Accessible restrooms, pay phones, and water fountains are located throughout the Tanglewood grounds. Assistive listening devices are available in both the Koussevitzky Music Shed and Seiji Ozawa Hall; please speak to an usher. For more information, call VOICE (413) 637-5165. To purchase tickets, call VOICE 1-888-266-1200 or TDD/TTY (617) 638-9289. For information about disability services, please call (617) 638-9431.

IN CASE OF SEVERE LIGHTNING, visitors to Tanglewood are advised to take the usual precautions: avoid open or flooded areas; do not stand underneath a tall isolated tree or utility pole; and avoid contact with metal equipment or wire fences. Lawn patrons are advised that your automobile will provide the safest possible shelter during a severe lightning storm. Re-admission passes will be provided.

FOOD AND BEVERAGES can be obtained at the Tanglewood Café and at other locations as noted on the map. The Tanglewood Café is open Monday through Friday from 11:30 a.m. to 2:30 p.m., Saturdays from 9 a.m. to 2:30 p.m., Sundays from noon until 7:30 p.m., and through the intermission of all Tanglewood concerts. Visitors are invited to picnic before concerts. Meals to go may be ordered online in advance at www.tanglewood.org or by phone at (413) 637-5240.



Tanglewood

Program Book Re-Use Initiative

Tanglewood is pleased to continue its program book re-use initiative as part of the process of increasing its recycling and eco-friendly efforts. We are also studying the best approaches for alternative and more efficient energy systems to reduce our dependency on fossil fuels.

If you would like your program book to be re-used, please choose from the following:

- 1) Return your unwanted clean program book to an usher following the performance.
- 2) Leave your program book on your seat.
- 3) Return your clean program book to the program bins.

Thank you for helping to make Tanglewood greener!

LAWN TICKETS: Undated lawn tickets for both regular Tanglewood concerts and specially priced events may be purchased in advance at the Tanglewood box office. Regular lawn tickets for the Music Shed and Ozawa Hall are not valid for specially priced events. Lawn Pass Books, available at the Main Gate box office, offer eleven tickets for the price of ten. **LAWN TICKETS FOR ALL BSO AND POPS CONCERTS IN THE SHED MAY BE UPGRADED AT THE BOX OFFICE**, subject to availability, for the difference in the price paid for the original lawn ticket and the price of the seat inside the Shed.

FREE LAWN TICKETS FOR YOUNG PEOPLE: On the day of the concert, children age seventeen and younger will be given special lawn tickets to attend Tanglewood concerts **FREE OF CHARGE**. Up to four free children's lawn tickets are offered per parent or guardian for each concert, but please note that children under five must be seated on the rear half of the lawn. Please note, too, that children under five are not permitted in the Koussevitzky Music Shed or in Seiji Ozawa Hall during concerts or Open Rehearsals, and that this policy does not apply to organized children's groups (15 or more), which should contact Group Sales at Symphony Hall in Boston, (617) 638-9345, for special rates.

KIDS' CORNER, where children accompanied by adults may take part in musical and arts and crafts activities supervised by BSO staff, is available during the Saturday-morning Open Rehearsals, and also beginning at 12 noon before Sunday-afternoon concerts. Further information about Kids' Corner is available at the Visitor Center.

OPEN REHEARSALS by the Boston Symphony Orchestra are held each Saturday morning at 10:30, for the benefit of the orchestra's Pension Fund. Tickets are \$17 and available at the Tanglewood box office. A half-hour pre-rehearsal talk about the program is offered free of charge to ticket holders, beginning at 9:30 in the Shed.

FOR THE SAFETY AND CONVENIENCE OF OUR PATRONS, PEDESTRIAN WALKWAYS are located in the area of the Main Gate and many of the parking areas.

LOST AND FOUND is in the Visitor Center in the Tanglewood Manor House. Visitors who find stray property may hand it to any Tanglewood official.

FIRST AID STATIONS are located near the Main Gate and the Bernstein Campus Gate.

PHYSICIANS EXPECTING CALLS are asked to leave their names and seat numbers with the guide at the Main Gate (Bernstein Gate for Ozawa Hall events).

THE TANGLEWOOD TENT near the Koussevitzky Music Shed offers bar service and picnic space to Tent Members on concert days. Tent Membership is a benefit available to donors through the Tanglewood Friends Office.

THE GLASS HOUSE GIFT SHOPS adjacent to the Main Gate and the Highwood Gate sell adult and children's leisure clothing, accessories, posters, stationery, and gifts. Please note that the Glass House is open during performances. Proceeds help sustain the Boston Symphony concerts at Tanglewood as well as the Tanglewood Music Center.

Tanglewood Visitor Center

The Tanglewood Visitor Center is located on the first floor of the Manor House at the rear of the lawn across from the Koussevitzky Music Shed. The Visitor Center provides information on all aspects of Tanglewood, as well as information about other Berkshire attractions. The Visitor Center also includes an historical exhibit on Tanglewood and the Tanglewood Music Center, as well as the early history of the estate.

You are cordially invited to visit the Center on the first floor of the Tanglewood Manor House. During July and August, daytime hours are from 10 a.m. to 5 p.m. Monday through Friday, from 9 a.m. through intermission on Saturday, and from noon until 5 p.m. Sunday. The Visitor Center is open from July 2 through August 29. There is no admission charge.



Tanglewood

GLASS HOUSE

EXCITEMENT of Discovery

Visit the Glass House for a pleasurable shopping experience!

View our 2010 collection, including apparel, recordings, unique gifts, and great Tanglewood mementos.

New this year! The Glass House at Highwood Gate is now a self-service store. Enjoy browsing the displays and make your own selections. Shopping will be fun, easy, and efficient. Try our new assortments from Chocolate Springs!

Shop for yourself, or for someone special, and savor the spirit of Tanglewood.

Main Gate:

Monday – Thursday, 10am-4pm

Friday, 10am – 30 minutes post-concert

Saturday, 9am – 30 minutes post-concert

Sunday, noon – 6pm

Highwood Gate:

Performance Hours



James Levine

Now in his sixth season as Music Director of the Boston Symphony Orchestra, James Levine is the BSO's 14th music director since the orchestra's founding in 1881 and the first American-born conductor to hold that position. Highlights of his 2009-10 BSO programs included the premieres of commissioned works from Peter Lieberson, Elliott Carter, and John Harbison; the world premiere of John Williams's *On Willows and Birches*, written for the BSO's longtime harpist Ann Hobson Pilot, who retired from the orchestra in 2009; the BSO's first complete Beethoven symphony cycle on subscription concerts in 75 years; Mendelssohn's *Elijah* in its first BSO performances since 1980, and a Pension Fund Concert featuring all four Strausses (both Johanns, Josef, and Richard). His programming each year balances orchestral, operatic, and choral classics with significant music of the 20th and 21st centuries, including newly commissioned works from leading American composers.



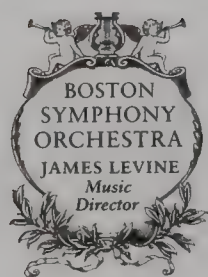
(photo: Michael J. Lutch)

James Levine made his Boston Symphony Orchestra debut in April 1972 and became music director in the fall of 2004, having been named music director designate in October 2001. In addition to his BSO concerts in Boston and at Tanglewood, he also leads Tanglewood Music Center classes devoted to orchestral repertoire, Lieder, and opera. James Levine and the Boston Symphony Orchestra made their first European tour together following the 2007 Tanglewood season. At Tanglewood in 2008 he was Festival Director for the Elliott Carter Centenary Celebration marking the composer's 100th-birthday year. In February 2009, Mr. Levine and

the Boston Symphony Orchestra released their first recordings together on the BSO Classics label, all taken from live performances—Brahms's *Ein deutsches Requiem*, Ravel's complete *Daphnis et Chloé*, Mahler's Symphony No. 6, and William Bolcom's Eighth Symphony and *Lyric Concerto*.

James Levine is also Music Director of the Metropolitan Opera, where, in the thirty-eight years since his debut there, he has conducted nearly 2,500 performances of 85 different operas, including fifteen company premieres. This past season at the Met he led new productions of *Tosca* and *Les Contes d'Hoffmann* and revivals of *Simon Boccanegra* and *Lulu*, as well as concerts at Carnegie Hall with the MET Orchestra and MET Chamber Ensemble. Also a distinguished pianist, Mr. Levine is an active chamber music and recital collaborator, especially in Lieder and song repertoire with the world's great singers.

The recipient of numerous international honors and awards, James Levine has conducted every major orchestra in the United States and Europe. Outside the United States, his activities have been characterized by his intensive and enduring relationships with Europe's most distinguished musical organizations, especially the Berlin Philharmonic, the Vienna Philharmonic, and the summer festivals in Salzburg and Bayreuth. He was music director of the UBS Verbier Festival Orchestra from its founding in 2000 and, before coming to Boston, was chief conductor of the Munich Philharmonic from 1999 to 2004. In the United States he led the Chicago Symphony Orchestra for twenty summers as music director of the Ravinia Festival and, concurrently, was music director of the Cincinnati May Festival for six summers. Besides his many recordings with the Metropolitan Opera and the MET Orchestra, he has amassed a substantial discography with such leading ensembles as the Berlin Philharmonic, Chicago Symphony, London Symphony, Philharmonia Orchestra, Munich Philharmonic, Dresden Staatskapelle, Philadelphia Orchestra, and Vienna Philharmonic, making more than 200 recordings over the last thirty years of works ranging from Bach to Babbitt.



Boston Symphony Orchestra

Tanglewood 2010

James Levine

Music Director
Ray and Maria Stata Music Directorship, fully funded in perpetuity

Bernard Haitink

Conductor Emeritus
LaCroix Family Fund, fully funded in perpetuity

Seiji Ozawa

Music Director Laureate

First Violins

Malcolm Lowe
Concertmaster
Charles Munch chair, fully funded in perpetuity

Tamara Smirnova
Associate Concertmaster
Helen Horner McIntyre chair, endowed in perpetuity in 1976

Alexander Velinzon
Assistant Concertmaster
Robert L. Beal, Enid L., and Bruce A. Beal chair, endowed in perpetuity in 1980

Elita Kang^{*}
Assistant Concertmaster
Edward and Bertha C. Rose chair

Bo Youp Hwang
John and Dorothy Wilson chair, fully funded in perpetuity

Lucia Lin
Forrest Foster Collier chair

Ikuko Mizuno
Dorothy Q. and David B. Arnold, Jr., chair, fully funded in perpetuity

Sheila Fiekowsky^{*}
Muriel C. Kasdon and Marjorie C. Paley chair

Jennie Shames^{*}
Ruth and Carl J. Shapiro chair, fully funded in perpetuity

Valeria Vilker Kuchment^{*}
Theodore W. and Evelyn Berenson Family chair

Tatiana Dimitriadis^{*}
Stephanie Morris Marryott and Franklin J. Marryott chair

Si-Jing Huang^{*}
Catherine and Paul Buttenwieser chair

Nicole Monahan^{*}
Mary B. Saltonstall chair, fully funded in perpetuity

Wendy Putnam^{*}
Kristin and Roger Servison chair

Xin Ding^{*}
Donald C. and Ruth Brooks Heath chair, fully funded in perpetuity

Glen Cherry^{*}

Second Violins

Haldan Martinson
Principal
Carl Schoenhof Family chair, fully funded in perpetuity

Vyacheslav Uritsky
Assistant Principal
Charlotte and Irving W. Rabb chair, endowed in perpetuity in 1977

(position vacant)

Ronald Knudsen
Shirley and J. Richard Fennell chair, fully funded in perpetuity

(position vacant)
David H. and Edith C. Howie chair, fully funded in perpetuity

Ronan Lefkowitz
Nancy Bracken^{*}

Aza Raykhtsaum^{*}
Robert Bradford Newman chair, fully funded in perpetuity

Bonnie Bewick^{*}

James Cooke^{*}

Victor Romanul^{*}
Bessie Pappas chair

Catherine French^{*}

Jason Horowitz^{*}

Julianne Lee^{*}

Yuncong Zhang^{*}

Violas

Steven Ansell
Principal
Charles S. Dana chair, endowed in perpetuity in 1970

Cathy Basrak
Assistant Principal
Anne Stoneman chair, fully funded in perpetuity

Edward Gazouleas
Lois and Harlan Anderson chair, fully funded in perpetuity

Robert Barnes

Michael Zaretsky

Marc Jeanneret

Mark Ludwig^{*}

Rachel Fagerburg^{*}

Kazuko Matsusaka^{*}

Rebecca Gitter^{*}

Cellos

Jules Eskin
Principal
Philip R. Allen chair, endowed in perpetuity in 1969

Martha Babcock
Assistant Principal
Vernon and Marion Alden chair, endowed in perpetuity in 1977

Sato Knudsen
Mischa Nieland chair, fully funded in perpetuity

Mihail Jojatu
Sandra and David Bakalar chair

Jonathan Miller^{*}
Charles and JoAnne Dickinson chair

Owen Young^{*}
John F. Cogan, Jr., and Mary L. Cornille chair, fully funded in perpetuity

Andrew Pearce^{*}
Stephen and Dorothy Weber chair, fully funded in perpetuity

Mickey Katz^{*}
Richard C. and Ellen E. Paine chair, fully funded in perpetuity

Alexandre Lecarme^{*}
Lillian and Nathan R. Miller chair

Adam Esbensen^{*}

Blaise Déjardin^{*}

Basses

Edwin Barker
Principal
Harold D. Hodgkinson chair, endowed in perpetuity in 1974

Lawrence Wolfe
Assistant Principal
Maria Nistazos Stata chair, fully funded in perpetuity

Benjamin Levy
Leith Family chair, fully funded in perpetuity

Dennis Roy
Joseph and Jan Brett Hearne chair

Joseph Hearne

James Orleans^{*}

Todd Seeber^{*}
Eleanor L. and Levin H. Campbell chair, fully funded in perpetuity

John Stovall^{*}

Flutes

Elizabeth Rowe
Principal
Walter Piston chair, endowed in perpetuity in 1970

(position vacant)
Myra and Robert Kraft chair, endowed in perpetuity in 1981

Elizabeth Ostling
Associate Principal
Marian Gray Lewis chair, fully funded in perpetuity

Piccolo

Cynthia Meyers
Evelyn and C. Charles Marran chair, endowed in perpetuity in 1979

Oboes

John Ferrillo
Principal
Mildred B. Remis chair, endowed in perpetuity in 1975

Mark McEwen
James and Tina Collias chair

Keisuke Wakao
Assistant Principal

English Horn

Robert Sheena
Beranek chair, fully funded in perpetuity

Clarinets

William R. Hudgins
Principal
Ann S.M. Banks chair, endowed in perpetuity in 1977

Michael Wayne
Thomas Stenberg chair

Thomas Martin
Associate Principal & E-flat clarinet
Stanton W. and Elisabeth K. Davis chair, fully funded in perpetuity

Bass Clarinet

Craig Nordstrom
Farla and Harvey Chet Krentzman chair, fully funded in perpetuity

Bassoons

Richard Svoboda
Principal
Edward A. Taft chair, endowed in perpetuity in 1974

Suzanne Nelsen
John D. and Vera M. MacDonald chair

Richard Ranti
Associate Principal
Diana Osgood Tottenham/Hamilton Osgood chair, fully funded in perpetuity

Contrabassoon

Gregg Henegar
Helen Rand Thayer chair

Horns

James Sommerville
Principal
Helen Sagoff Slosberg/Edna S. Kalman chair, endowed in perpetuity in 1974

Richard Sebring
Associate Principal
Margaret Andersen Congleton chair, fully funded in perpetuity
(position vacant)
Elizabeth B. Storer chair, fully funded in perpetuity

(position vacant)
John P. II and Nancy S. Eustis chair, fully funded in perpetuity

Jason Snider
Gordon and Mary Ford Kingsley Family chair

Jonathan Menkis
Jean-Noël and Mona N. Tariot chair

Trumpets

Thomas Rolfs
Principal
Roger Louis Voisin chair, endowed in perpetuity in 1977

Benjamin Wright
Arthur and Linda Gelb chair

Thomas Siders
Assistant Principal
Kathryn H. and Edward M. Lupean chair

(position vacant)
Ford H. Cooper chair, endowed in perpetuity in 1984

Trombones

Toby Oft
Principal
J.P. and Mary B. Barger chair, fully funded in perpetuity

(position vacant)

Bass Trombone

Douglas Yeo
John Moors Cabot chair, fully funded in perpetuity

Tuba

Mike Roylance
Principal
Margaret and William C. Rousseau chair, fully funded in perpetuity

Timpani

Timothy Genis
Sylvia Shippen Wells chair, endowed in perpetuity in 1974

Percussion

Frank Epstein
Peter and Anne Brooke chair, fully funded in perpetuity

J. William Hudgins
Peter Andrew Lurie chair, fully funded in perpetuity

W. Lee Vinson
Barbara Lee chair

Daniel Bauch
Assistant Timpanist
Mr. and Mrs. Edward H. Linde chair

Harp

Jessica Zhou
Nicholas and Thalia Zervas chair, fully funded in perpetuity by Sophia and Bernard Gordon

Voice and Chorus

John Oliver
Tanglewood Festival Chorus Conductor
Alan J. and Suzanne W. Dworsky chair, fully funded in perpetuity

Librarians

Marshall Burlingame
Principal
Lia and William Poorvu chair, fully funded in perpetuity

William Shisler

John Perkel

Assistant Conductors

Julian Kuerti
Anna E. Finnerty chair, fully funded in perpetuity

Shi-Yeon Sung

Personnel Managers

Lynn G. Larsen

Bruce M. Creditor
Timothy Tsukamoto
Assistant Personnel Managers

Stage Manager

John Demick

* participating in a system of rotated seating

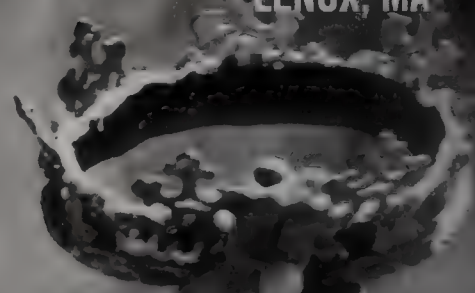
§ on sabbatical leave

on leave

SHAKESPEARE & COMPANY

LENOX, MA

2010 SUMMER SEASON
GREET THE
GLORIOUS
SUMMER



Julius Caesar
MAY 21-JUNE 13

Women of Will
MAY 28-JULY 24

Mengelberg and Mahler
JUNE 11-SEPT 10

The Amorous Quarrel
JUNE 23-AUG 28

The Comedy of Errors
JUNE 26-SEPT 4

Richard III
JULY 2-SEPTEMBER 5

Sea Marks
JULY 9-SEPT 4

The Winter's Tale
JULY 15-SEPT 5

The Taster
JULY 29-SEPT 4

Bad Dates
AUGUST 4-SEPT 1

*"the most consistently impressive
summer drama festival in America."*

WALL STREET JOURNAL 2009

NEW! GROUNDLING TICKETS

Get front-row seats to *Richard III*, *The Winter's Tale* or *The Taster* for just \$15!
Visit Shakespeare.org/tickets for details

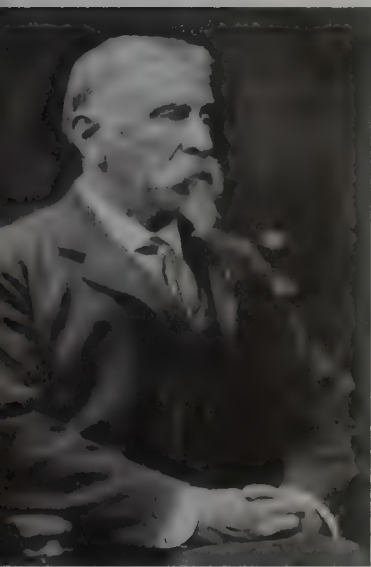
Tickets ▶ Shakespeare.org
or 413-637-3353

 CUTTING-EDGE THEATRE

A Brief History of the Boston Symphony Orchestra

Now in its 129th season, the Boston Symphony Orchestra gave its inaugural concert on October 22, 1881, and has continued to uphold the vision of its founder, the businessman, philanthropist, Civil War veteran, and amateur musician Henry Lee Higginson, for well over a century. The Boston Symphony Orchestra has performed throughout the United States, as well as in Europe, Japan, Hong Kong, South America, and China; in addition, it reaches audiences numbering in the millions through its performances on radio, television, and recordings. It plays an active role in commissioning new works from today's most important

composers; its summer season at Tanglewood is one of the world's most important music festivals; it helps develop the audience of the future through BSO Youth Concerts and through a variety of outreach programs involving the entire Boston community; and, during the Tanglewood season, it sponsors the Tanglewood Music Center, one of the world's most important training grounds for young composers, conductors, instrumentalists, and vocalists. The orchestra's virtuosity is reflected in the concert and recording activities of the Boston Symphony Chamber Players, one of the world's most distinguished chamber ensembles made up of a major symphony orchestra's principal players, and the activities of the Boston Pops Orchestra have established an international standard for the performance of lighter kinds of music. Overall, the mission of the Boston Symphony Orchestra is to foster and maintain an organization dedicated to the making of music consonant with the highest aspirations of musical art, creating performances and providing educational and training programs at the highest level of excellence. This is accomplished with the continued support of its audiences, governmental assistance on both the federal and local levels, and through the generosity of many foundations, businesses, and individuals.



Major Henry Lee Higginson,
founder of the Boston
Symphony Orchestra
(BSO Archives)

Henry Lee Higginson dreamed of founding a great and permanent orchestra in his home town of Boston for many years before that vision approached reality in the spring of 1881. The following October the first Boston Symphony Orchestra concert was given under the direction of conductor Georg Henschel, who would remain as music director until 1884. For nearly twenty years Boston Symphony concerts were held in the Old Boston Music Hall; Symphony Hall, one of the world's most highly regarded concert halls, was opened on October 15, 1900. The BSO's 2000-01 season celebrated the centennial of Symphony Hall, and the rich history of music performed and introduced to the world at Symphony Hall since it opened over a century ago.



The first photograph, actually a collage, of the Boston Symphony Orchestra under Georg Henschel,
taken 1882 (BSO Archives)

Georg Henschel was succeeded by a series of German-born and -trained conductors—Wilhelm Gericke, Arthur Nikisch, Emil Paur, and Max Fiedler—culminating in the appointment of the legendary Karl Muck, who served two tenures as music director, 1906-08 and 1912-18. Meanwhile, in July 1885, the musicians of the Boston Symphony had given their first “Promenade” concert, offering both music and refreshments, and fulfilling Major Higginson’s wish to give “concerts of a lighter kind of music.” These concerts, soon to be given in the springtime and renamed first “Popular” and then “Pops,” fast became a tradition.

In 1915 the orchestra made its first transcontinental trip, playing thirteen concerts at the Panama-Pacific Exposition in San Francisco. Recording, begun with the Victor Talking Machine Company (the predecessor to RCA Victor) in 1917, continued with increasing frequency. In 1918 Henri Rabaud was engaged as conductor. He was succeeded the following year by Pierre Monteux. These appointments marked the beginning of a French-oriented tradition which would be maintained, even during the Russian-born Serge Koussevitzky’s time, with the employment of many French-trained musicians.



Serge Koussevitzky arriving at Tanglewood prior to a concert (BSO Archives)

The Koussevitzky era began in 1924. His extraordinary musicianship and electric personality proved so enduring that he served an unprecedented term of twenty-five years. The BSO’s first live concert broadcasts, privately funded, ran from January 1926 through the 1927-28 season. Broadcasts continued sporadically in the early 1930s, regular live Boston Symphony broadcasts being initiated in October 1935. In 1936 Koussevitzky led the orchestra’s first concerts in the Berkshires; a year later he and the players took up annual summer residence at Tanglewood. Koussevitzky passionately shared Major Higginson’s dream of “a good honest school for musicians,” and in 1940 that dream was realized with the founding of the Berkshire Music Center (now called the Tanglewood Music Center).

In 1929 the free Esplanade concerts on the Charles River in Boston were inaugurated by Arthur Fiedler, who had been a member of the orchestra since 1915 and who in 1930 became the eighteenth conductor of the Boston Pops, a post he would hold for half a century, to be succeeded by John Williams in 1980. The Boston Pops Orchestra celebrated its hundredth birthday in 1985 under Mr. Williams’s baton. Keith Lockhart began his tenure as twentieth conductor of the Boston Pops in May 1995, succeeding Mr. Williams.



A banner advertising the 1939 Berkshire Symphonic Festival (BSO Archives)

Charles Munch followed Koussevitzky as music director of the Boston Symphony Orchestra in 1949. Munch continued Koussevitzky's practice of supporting contemporary composers and introduced much music from the French repertory to this country. During his tenure the orchestra toured abroad for the first time and its continuing series of Youth Concerts was

initiated under the leadership of Harry Ellis Dickson. Erich Leinsdorf began his seven-year term as music director in 1962. Leinsdorf presented numerous premieres, restored many forgotten and neglected works to the repertory, and, like his two predecessors, made many recordings for RCA; in addition, many concerts were televised under his direction. Leinsdorf was also an energetic director of the Tanglewood Music Center; under his leadership a full-tuition fellowship program was established. Also during these years, in 1964, the Boston Symphony Chamber Players were founded. William Steinberg succeeded Leinsdorf in 1969. He conducted a number of American and world premieres, made recordings for Deutsche Grammophon and RCA, appeared regularly on television, led the 1971 European tour, and directed concerts on the east coast, in the south, and in the midwest.

Rush ticket line at Symphony Hall, probably in the 1930s (BSO Archives)

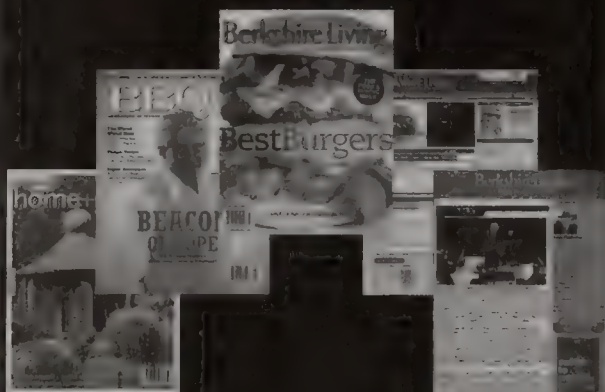
Seiji Ozawa became the BSO's thirteenth music director in the fall of 1973, following a year as music advisor and three years

as an artistic director at Tanglewood. His historic twenty-nine-year tenure, from 1973 to 2002, exceeded that of any previous BSO conductor; in the summer of 2002, at the completion of his tenure, he was named Music Director Laureate. Besides maintaining the orchestra's reputation worldwide, Ozawa reaffirmed the BSO's commitment to new music through the commissioning of many new works (including commissions marking the BSO's centennial in 1981 and the TMC's fiftieth anniversary in 1990), played an active role at the Tanglewood Music Center, and further expanded the BSO's recording activities. In 1995 he and the BSO welcomed Bernard Haitink as Principal Guest Conductor. Named Conductor Emeritus in 2004, Mr. Haitink has led the BSO in Boston, New York, at Tanglewood, and on tour in Europe, and has also recorded with the orchestra.

In the fall of 2001, James Levine was named to succeed Seiji Ozawa as music director. Maestro Levine began his tenure as the BSO's fourteenth music director—and the first American-born conductor to hold that position—in the fall of 2004. His wide-ranging programs balance great orchestral, operatic, and choral classics with equally significant music of the 20th and 21st centuries, including newly commissioned works from such important American composers as Milton Babbitt, Elliott Carter, John Harbison, Leon Kirchner, Peter Lieberson, Gunther Schuller, and Charles Wuorinen. He also appears as pianist with the Boston Symphony Chamber Players, conducts the Tanglewood Music Center Orchestra, and works with the TMC Fellows in classes devoted to orchestral repertoire, Lieder, and opera. In late summer 2007, he and the BSO made their first European tour together, performing in the Lucerne Festival, the Schleswig-Holstein Festival (in Hamburg), Essen, Düsseldorf, the Berlin Festival, Paris, and the BBC Proms in London.

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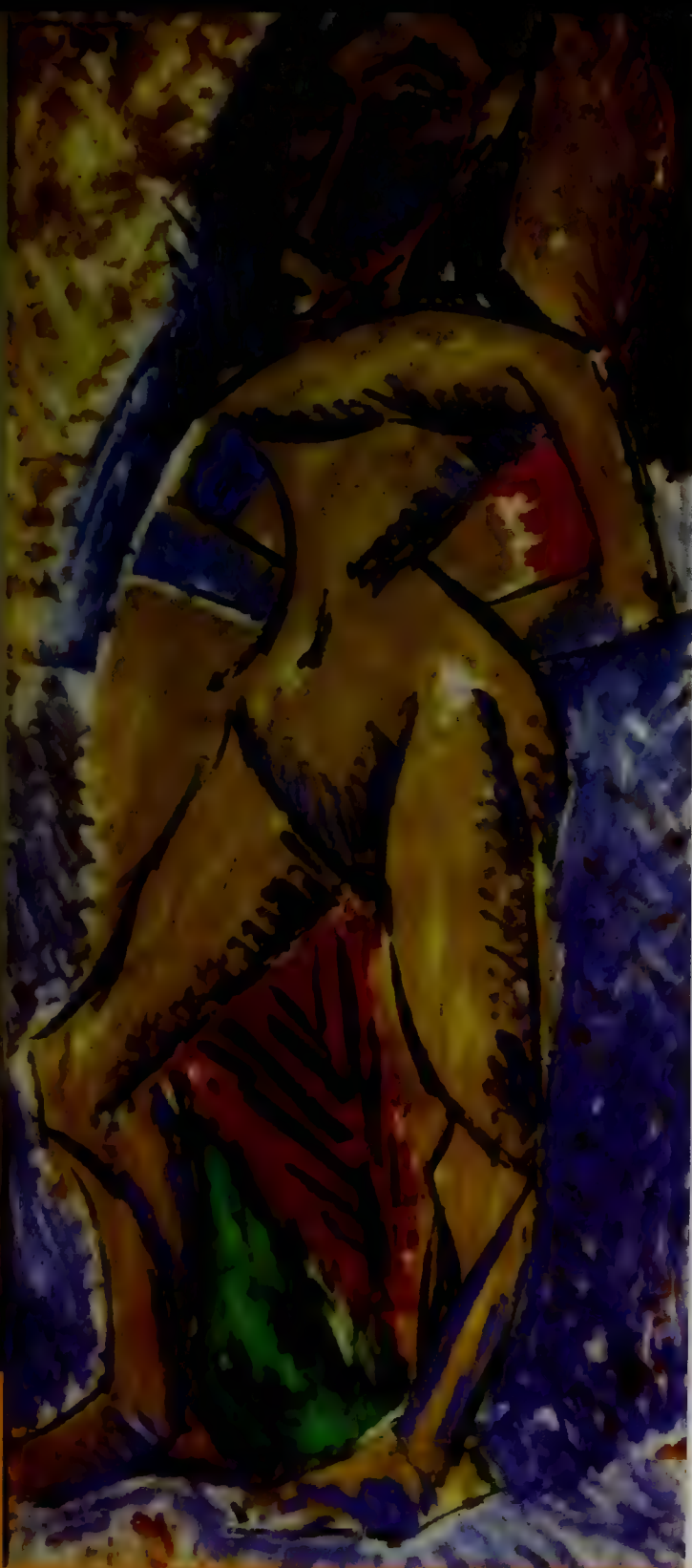
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LEFT: *Little Dancer Aged Fourteen*, 1879–81, by Edgar Degas. The Clark, Williamstown, Massachusetts. RIGHT: *Standing Nude*, 1907, by Pablo Picasso. Museo del Novecento, Milan (8750). © 2010 Estate of Pablo Picasso / ARS, New York



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Opera

THE DISTANT SOUND (*Der ferne Klang*)

July 30, August 1, 4, 6

Music and Libretto by Franz Schreker
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Conducted by Leon Botstein
Directed by Thaddeus Strassberger

Schreker's masterful melding of dramatic devices and psychological and cultural forces, along with his remarkable musical creativity, combine to make *The Distant Sound* one of the seminal works of 20th-century opera.

Theater

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July 14 – 25

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Directed by Caitriona McLaughlin

Set in a small town in 1930s Nazi Germany, *Judgment Day* is a riveting drama whose compelling characters are divided by deceit, lust, bloodshed, and injustice. Horvath's thrilling 1937 play was the runaway hit of London's fall 2009 season.

Dance

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July 8, 9, 10, 11

Twelve Ton Rose (excerpt), Foray Forêt,
You can see us, L'Amour au théâtre
Choreography by Trisha Brown

Operetta

THE CHOCOLATE SOLDIER

August 5–15

Music by Oscar Straus
Conducted by James Bagwe
Directed by Will Pomeroy

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august 13-15 and 20-22

The Bard Music Festival presents two extraordinary weeks of concerts, panels, and other special events that will explore the musical world of Alban Berg.



weekend one

Berg and Vienna

Friday, August 13	program one	Alban Berg: The Path of Expressive Intensity Chamber works by Berg
Saturday, August 14	program two	The Vienna of Berg's Youth Chamber works by Zemlinsky, Webern, and others
	program three	Mahler and Beyond American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Berg, Mahler, Korngold, and others
Sunday, August 15	program four	Eros and Thanatos Chamber works by Berg, Schreker, Mahler, and others
	program five	Teachers and Apostles Chamber works by Berg, Schönberg, Wellesz, and others
	program six	The Orchestra Reimagined Members of the American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Berg, Busoni, Hindemith, and others

weekend two

Berg the European

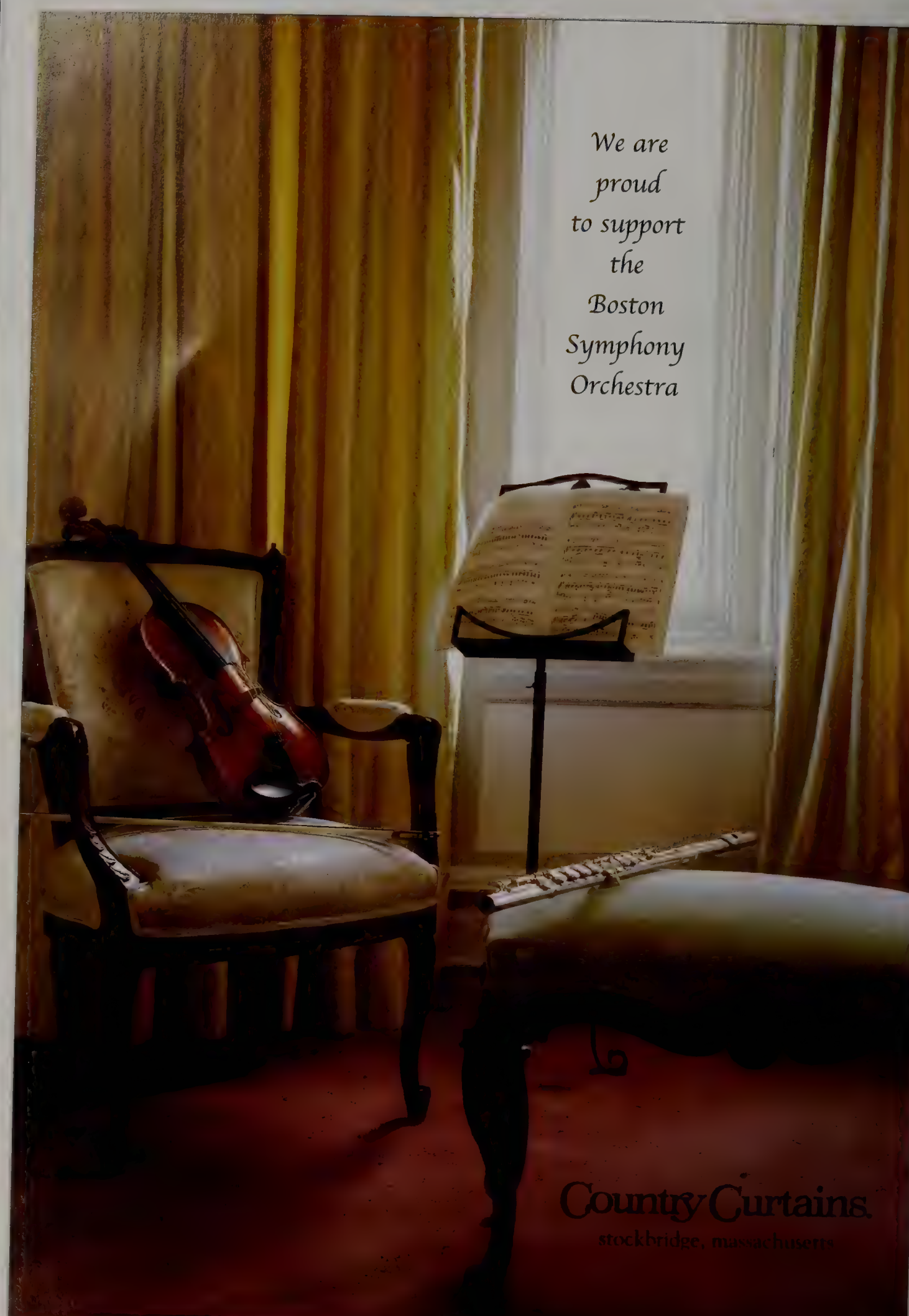
Friday, August 20	program seven	"No Critics Allowed": The Society for Private Performances Chamber works by Berg, Debussy, Reger, and others
Saturday, August 21	program eight	You Can't Be Serious! Viennese Operetta and Popular Music Works by Berg, Sullivan, Lehár, Kálmán, and others
	program nine	Composers Select: New Music in the 1920s Chamber works by Berg, Toch, Gershwin, and others
	program ten	Modernism and Its Discontent American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Berg and Schmidt
Sunday, August 22	program eleven	Between Accommodation and Inner Emigration: The Composer's Predicament Works by Berg, Schoeck, Hartmann, and others
	program twelve	Crimes and Passions American Symphony Orchestra, Leon Botstein, conductor Orchestral works by Berg, Hindemith, and Weill

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Music of Bach and Beethoven



"This Week at Tanglewood"

Once again this summer, Tanglewood patrons are invited to join us in the Koussevitzky Music Shed Friday evenings 7:15-7:45pm for "This Week at Tanglewood" hosted by Martin Bookspan, a series of informal, behind-the-scenes discussions of upcoming Tanglewood events, with special guest artists and BSO and Tanglewood personnel. This week's guests, to close the season on Friday, August 27, are conductor Kurt Masur and pianist Emanuel Ax.



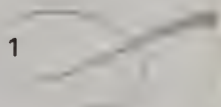
Saturday-Morning Open Rehearsal Speakers

July 10, 17, 24; August 21—Robert Kirzinger, BSO Assistant Director of Program Publications

July 31; August 14—Jan Swafford of The Boston Conservatory

August 7, 28—Elizabeth Seitz of The Boston Conservatory

Koussevitzky Shed video projections provided by Myriad Productions, Saratoga Springs, NY





Prelude Concert
Friday, August 27, 6pm
Florence Gould Auditorium, Seiji Ozawa Hall

MICHAEL WAYNE, clarinet
RICHARD RANTI, bassoon
RICHARD SEBRING, horn
IKUKO MIZUNO, violin
KAZUKO MATSUSAKA, viola
ALEXANDRE LECARME, cello
TODD SEEGER, double bass

HARBISON "Deep Dances," for cello and double bass
Pretty Low
Going B.a.s.s. Fishing
Azure Day

BEETHOVEN Septet in E-flat for clarinet, bassoon, horn, violin,
viola, cello, and double bass, Opus 20
Adagio—Allegro con brio
Adagio cantabile
Tempo di menuetto
Tema con variazioni: Andante
Scherzo: Allegro molto e vivace
Andante con moto alla marcia—Presto



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NOTES ON THE PROGRAM

 **John Harbison's** long association with Tanglewood began when he was a member of the conducting class in 1959 and 1960; he has since, of course, gone on to become one of the world's most prominent composers. He has been on the composition faculty of the Tanglewood Music Center on many occasions, and since 2006 has been chairman of the composition program. He was one of three directors this summer of Tanglewood's Festival of Contemporary Music, along with Gunther Schuller and Oliver Knussen; the TMC celebrates its 70th anniversary this year by honoring eminent composition faculty past and present. Harbison's 1977 one-act opera *Full Moon in March* was performed as part of FCM, and also during the festival he conducted a performance of Yehudi Wyner's ensemble piece *Passage*.

John Harbison (b. 1938) won the Pulitzer Prize in music for his *The Flight Into Egypt*, written for Boston's Cantata Singers, with whom he has had a long relationship. He has also been involved on many levels with Emmanuel Music in Boston, and founded, with his wife, the violinist Rose Mary Harbison, the Token Creek Chamber Music Festival in Wisconsin. His acclaimed opera *The Great Gatsby* was commissioned by the Metropolitan Opera and was premiered there; it was also produced by the Lyric Opera of Chicago. Harbison has written for most of the major ensembles in the country, but has a particularly close relationship with the Boston Symphony Orchestra. His *Diötima* was premiered by the BSO in 1977. His first BSO commission was for the orchestra's centennial, leading to his Symphony No. 1, premiered by the BSO and Seiji Ozawa in March 1984. Further BSO commissions have included his Requiem; *Darkbloom*, *Overture for an imagined opera*; the Fifth Symphony (premiered in spring 2009 under James Levine), and co-commissions for the Cello Concerto and Concerto for Bass Viol. The orchestra also gave the world premiere, this past spring, of his Double Concerto for violin, cello, and orchestra.

In his career, Harbison has covered all the bases of genre from opera, cantata, and orchestral music to solo works. In addition to works for standard ensembles such as the four string quartets, a piano quintet, a piano trio, and an often-performed wind quintet, there are many works for less often encountered groupings. The present piece is one such. *Deep Dances* for cello and bass viol was written in 2006; those with Harbison's catalog memorized will immediately make the connection, in his use of the term "bass viol" instead of simply double bass or contrabass, with his Concerto for Bass Viol of the same year. (His use of that term refers to the history of the double bass as having come from the viol family of instruments, a point of pride among many bassists.) In fact this

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three-movement piece makes use of material that had originated as part of his concerto but which, in the course of things, he decided didn't belong in the piece. Composers being practical and economical people, they often recycle, even reuse outright. So Harbison, asked to write a piece to be choreographed, composed this six-minute score for a performance of Rebecca Rice Dance. Cellist Emmanuel Feldman and bassist Pascale Delache-Feldman were the players; the performance took place on May 6, 2006, at the Tsai Performance Center at Boston University. The three movements flow one to the next and offer different musical characters, delineated mostly by meter and rhythm: duple in the first movement, triplets in the second, and a syncopated motif in the third, which ends with flowing sixteenth notes. In the second movement, keep your ear open for a musical pun derived from the notes b, a, s, s—the German spelling for B-flat, A, E-flat, E-flat. “Pretty Low” should be self-evident; “Azure,” of course, is a shade of blue.



Ludwig van Beethoven (1770-1827) composed his charming Septet, Opus 20, for winds and strings between the summer of 1799 and March 1800. Following a private unveiling at the home of Prince Schwarzenburg, it was given publicly in Vienna on April 2, 1800—Beethoven's first concert in Vienna under his own auspices. That concert, which also included the premiere of the First Symphony, was one of the greatest successes Beethoven ever enjoyed. In December he wrote to the publisher Hoffmeister to offer him, among other things, the First Symphony and the Septet, which, he assured the publisher, “has been very popular.” It was, in fact, the last of his works that his erstwhile teacher Haydn fully approved of, a fact that irked Beethoven, who was surely conscious of the weight of the great Viennese tradition. For a time, relations between the two composers grew cool, though after Haydn's death in 1809 Beethoven never spoke of him with anything but the greatest admiration. Still, as time passed, Beethoven more and more belittled the significance of the Septet in an attempt to draw attention to his later work. In the meantime the Septet was endlessly arranged for other instruments from wind band to guitar duet (the arrangers included musicians as eminent as Hummel and Czerny). Its lasting popularity may be gauged from the fact that at the auction of Beethoven's effects after his death, the manuscript of the Septet fetched eighteen florins as against the seven florins bid for the autograph of the *Missa Solemnis*.

The Septet has an unusual and attractive instrumentation: violin, viola, cello, bass, clarinet, bassoon, and horn. The size of the ensemble might suggest a miniature symphony, but Beethoven keeps the chamber music atmosphere with kaleidoscopic regroupings of the instruments, giving each a chance to shine. The six-movement layout recalls the leisurely structure of 18th-century serenades and divertimentos, though the energy of the Septet is typically Beethovenian for all its grace. (In 1824 Schubert wrote his delightful Octet, modeled directly on Beethoven's Opus 20 with the addition of a second violin.)

The Adagio introduction, a gracefully extended dominant pedal, leads to a fiery movement of great energy in Beethoven's most characteristic tempo marking, Allegro con brio. The beautiful Andante cantabile has a melody of bel canto lyricism, and Beethoven gives each instrument a chance to sing its song. The minuet theme is a self-borrowing, taken from an easy piano sonata that Beethoven composed about 1796. (He was later persuaded to publish it in 1805 with the misleadingly late designation of Opus 49, No. 2.) Scholars have attempted to trace the folklike tune used for the variations in the fourth movement. It was published in 1838, apparently as a folk song, with the text “*Ach Schiffer, lieber Schiffer*” (“Ah sailor, dear sailor”), but there is no evidence that the tune predates this Septet. The lively scherzo is a companion piece to the third movement of the First Symphony, but in the symphony Beethoven still followed convention in calling it a minuet. In both cases the verve of the music takes it far from the sphere of the courtly dance. The final movement reveals Beethoven's indebtedness to Muzio Clementi, from whose E-flat piano sonata, Opus 23, No. 3 (composed not later than

1789), he adapted the theme for the Presto. Beethoven's version, though, is much faster and livelier, and whirls the Septet to a brilliant conclusion.

Notes by ROBERT KIRZINGER (Harbison)
and STEVEN LEDBETTER (Beethoven)

Composer/annotator Robert Kirzinger is Assistant Director of Program Publications of the Boston Symphony Orchestra.

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

Artists

Michael Wayne joined the Boston Symphony Orchestra's clarinet section in September 2008. He has performed as an orchestral, chamber, and solo musician throughout North and South America, Europe, and Asia. After finishing his studies at the University of Michigan in 2003, Mr. Wayne became a member of the Kansas City Symphony. In addition to his duties in Kansas City, he was also a member of the Grand Teton Festival Orchestra. Mr. Wayne has performed with the New World Symphony, Phoenix Symphony, and Kansas City Chamber Orchestra, and at the Colorado Music Festival. In 2005 he gave the world premiere of Michael Daugherty's clarinet concerto *Brooklyn Bridge* at Carnegie Hall, subsequently recording the work for Equilibrium Records. He made his solo debut performing Nielsen's Clarinet Concerto. He has performed as soloist with such ensembles as the University of Michigan Symphony Orchestra and Corpus Christi Wind Symphony. Mr. Wayne received first place in the wind division of the Kingsville International Solo Competition and was also a medalist at the Fischhoff National Chamber Music Competition. He has participated in festivals including Music Academy of the West, Verbier, National Orchestral Institute, and Hot Springs Music Festival. In 2003 Mr. Wayne received a Whitaker Advanced Study Grant through the Music Academy of the West to further his studies in orchestral clarinet performance. Other honors include the Earl V. Moore Award in Music from the University of Michigan and a Fine Arts Award from the Interlochen Arts Academy. His teachers include Richard Hawkins and Fred Ormand.

Associate principal bassoon **Richard Ranti** joined the Boston Symphony Orchestra at the start of the 1989-90 season; he is also principal bassoon of the Boston Pops Orchestra. Born in Montreal, Mr. Ranti started bassoon at the age of ten, studying with Sidney Rosenberg and David Carroll. After graduating from Interlochen Arts Academy, he studied with Sol Schoenbach at the Curtis Institute of Music. At the age of nineteen, he won the second bassoon position in the Philadelphia Orchestra; he spent six years with

PRELUDE CONCERT SEATING

Please note that seating for the Friday-evening Prelude Concerts in Seiji Ozawa Hall is unreserved and available on a first-come, first-served basis when the grounds open at 5:30pm. Patrons are welcome to hold one extra seat in addition to their own. Also please note, however, that unoccupied seats may not be held later than five minutes before concert time (5:55pm), as a courtesy to those patrons who are still seeking seats.

that orchestra, the last as acting associate principal. A 1982 Fellow at the Tanglewood Music Center, Mr. Ranti has also participated in the Spoleto and Marlboro festivals. He won second prize in the 1982 Toulon International Bassoon Competition and is the recipient of two Canada Council grants. Mr. Ranti can be heard frequently in Boston-area chamber performances with groups such as the Walden Chamber Players, with whom he has recorded an album of bassoon and string music. He is on the faculty of both the New England Conservatory and Boston University School for the Arts.

Richard Sebring is associate principal horn of the Boston Symphony Orchestra and principal horn of the Boston Pops Orchestra. Born and raised in Concord, Massachusetts, Mr. Sebring studied at Indiana University, New England Conservatory, and the University of Washington. In 1979 he was a Fellow of the Tanglewood Music Center. Previously principal horn of the Rochester Philharmonic, he joined the Boston Symphony Orchestra in 1981 as third horn. He has served in his current positions since 1982. Mr. Sebring has been a soloist with the Boston Symphony Orchestra in Boston, at Tanglewood, and on tour; he has also been a soloist with the Boston Pops Orchestra. A faculty member at New England Conservatory, Mr. Sebring is a member of the Walden Chamber Players and an active studio musician whose work was featured prominently in John Williams's soundtrack for the motion picture *Saving Private Ryan*.

Ikuko Mizuno began her musical training at five, entering the Toho-Gakuen School of Music in her native Tokyo and going on to win first prize in a national violin competition for high-school students. A prizewinner in Japan's NHK Mainichi Shimbun Competition, she came to the United States as a winner of the Spaulding Award, which enabled her to study with Roman Totenberg at Boston University, where she received her master's degree and was named a member of the honorary society Phi Kappa Lambda. She was also a fellowship student at the Tanglewood Music Center. In Japan her teachers included Jeanne Isnard, Toshiya Etoh, and (for chamber music) Hideo Saito. She holds diplomas from the Accademia Musicale Chigiana in Siena, Italy, where she studied with Franco Gulli, and from the Geneva Conservatory, where she studied with Henryk Szeryng. She joined the Boston Symphony in 1969 as the first woman ever appointed to its violin section. A frequent chamber music performer, she made her New York recital debut at Carnegie Recital Hall in 1972. Ms. Mizuno teaches at Massachusetts Institute of Technology, Boston University's School of Fine Arts, and the Boston University Tanglewood Institute; she has been guest professor at the Toho-Gakuen School of Music, and also coaches Tanglewood Music Center chamber ensembles. She has been soloist with the Boston Pops Orchestra and numerous other New England-area orchestras, she performs regularly in the Chicago area, and she returns frequently to Japan for recitals and performances with orchestra. She was concertmas-

Stu Rosner



ter for the inaugural concert of the Women's Orchestra of Japan and has been a member of the Saito Kinen Orchestra since its inaugural concert in September 1985. In September 2007, in Tokyo, she was the invited speaker—discussing the acquisition of violin-playing skills, and the avoidance of injuries resulting from unnatural and difficult postures—at an International Conference on Skill Science (sponsored by Keio University in Japan), which brought together computer and cognitive scientists, musicologists, and experts in the performing arts from around the world.

Violist **Kazuko Matsusaka** joined the Boston Symphony Orchestra in August 1991. From 1987 to 1990 she was a member of the Pittsburgh Opera Orchestra, Pittsburgh Ballet Theater, and Pittsburgh New Music Ensemble. Ms. Matsusaka studied violin with Josef Gingold at the Indiana University School of Music. A Tanglewood Music Center Fellow in 1985, she holds a bachelor's degree from Hartt College of Music/University of Hartford, where she studied violin with Charles Terger, and a master's degree from the State University of New York, where she studied viola with John Graham. In 1988 she was awarded a special jury prize at the Lionel Tertis International Viola Competition. Ms. Matsusaka has been a soloist with the Central Massachusetts Symphony, the Newton Symphony Orchestra, and the Boston Pops Orchestra. A prizewinner in the Fischhoff National Chamber Music Competition, she has also participated in the Norfolk Music Festival and the Yellow Barn Music Festival.

Cellist **Alexandre Lecarme** joined the Boston Symphony Orchestra in September 2008. A native of Grasse, France, Mr. Lecarme graduated with the Premier Prix de Violoncelle from the Conservatoire National Supérieur de Musique de Paris in 1997. He moved to Boston at the invitation of Roman Totenberg, obtaining an Artist Diploma and master of music degree from Boston University as a recipient of the Saul B. and Naomi R. Cohen Foundation Grant and a Dean's Scholarship. His principal teachers included Jean-Marie Gamard in Paris, David Soyer, Andrés Díaz, Michael Reynolds, and George Neikrug. Mr. Lecarme is an avid chamber musician. As a founding member of the Tancredi Trio, he has performed extensively in the United States and Europe. Highlights have included concerts at Opéra de Nice, at the Salle Olivier Messiaen in Grenoble, France, and at Shermetiev Palace in St. Petersburg for the 300th anniversary of that city. He has collaborated with such artists as Roman Totenberg, Seymour Lipkin, and members of the Tokyo String Quartet, and has participated at the Pablo Casals, Domaine Forget, Kneisel Hall, and Norfolk chamber music festivals. In 2007, while a Fellow of the Tanglewood Music Center, he was principal cello of the TMC Orchestra for Verdi's *Don Carlo* under James Levine. Mr. Lecarme has released three CDs for Hammond GMAC Performing Arts, including works by Bach, Debussy, Schubert, Beethoven, and, most recently, cello sonatas of Rachmaninoff and Franck. The Saul B. and Naomi R. Cohen Foundation has generously loaned Mr. Lecarme a cello by JB Vuillaume.

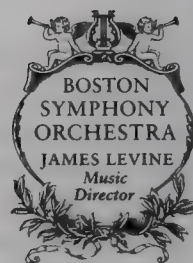
Todd Seeber joined the Boston Symphony Orchestra's double bass section in May 1988. From January 1986 until he joined the BSO, he was principal bass of the Buffalo Philharmonic, which he joined at twenty and with which he appeared frequently as a soloist. Before joining the Buffalo Philharmonic, he was assistant principal bass of the Boston Pops Esplanade Orchestra and of the Handel & Haydn Society Orchestra. Born in Spokane, Washington, Mr. Seeber grew up in Canada, Hawaii, and Australia. He began studying the double bass at age eleven with George Wellington and attended high school in Portland, Oregon, where he studied with Herman Jobelmann. A Tanglewood Music Center Fellow in 1983 and 1984, he won first prize in the American String Teachers National Solo Competition in 1983 and was a 1984 winner of the Boston University Concerto-Aria Competition. In May 1985 he graduated from Boston University, where he studied with Henry Portnoi. Mr. Seeber currently teaches at the New England Conservatory of Music, Boston University's School for the Arts, the Tanglewood Music Center, and the Boston University Tanglewood Institute.



2010 Tanglewood

Boston Symphony Orchestra

129th season, 2009–2010



Friday, August 27, 8:30pm

DAVID ZINMAN CONDUCTING

POULENC

"Gloria" for soprano, orchestra, and chorus

Gloria

Laudamus te

Domine Deus

Domine fili unigenite

Domine Deus, agnus Dei

Qui sedes ad dexteram patris

ISABEL BAYRAKDARIAN, soprano

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Text and translation begin on page 11.

{ I n t e r m i s s i o n }

HOLST

"The Planets," Suite for large orchestra, Opus 32

Mars, the Bringer of War (Allegro)

Venus, the Bringer of Peace (Adagio)

Mercury, the Winged Messenger (Vivace)

Jupiter, the Bringer of Jollity (Allegro giocoso)

Saturn, the Bringer of Old Age (Adagio)

Uranus, the Magician (Allegro)

Neptune, the Mystic (Andante)

WOMEN OF THE TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

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Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

NOTES ON THE PROGRAM



Francis Poulenc (1899-1963)

"Gloria," for soprano, orchestra, and chorus

First performance: January 21, 1961, Boston Symphony Orchestra, Charles Munch cond., Adele Addison, soprano, Chorus Pro Musica, Alfred Nash Patterson cond.

First Tanglewood performance: June 21, 1961, C. Munch cond., A. Addison, soprano, Festival Chorus. *Most recent Tanglewood performance:* June 30, 1985, Seiji Ozawa cond., Sylvia McNair, soprano, Tanglewood Festival Chorus, John Oliver cond.

French composers have rarely been bashful about writing music whose main purpose was to give pleasure. It was French composers who began openly twitting the profundities of late romantic music in the cheeky jests of Satie and in many works by the group that claimed him as their inspiration, the "Group of Six," which included Francis Poulenc.

During the first half of his career, Poulenc's work was so much in the lighter vein that he could be taken as a true follower of Satie's humorous sallies. That changed in 1935 when, following the death of a close friend in an automobile accident, Poulenc reached a new maturity, recovering his lost Catholic faith and composing works of an unprecedented seriousness, though without ever losing sight of his lighter style as well. From that time on, he continued to compose both sacred and secular works, and often he could shift even within the context of a single phrase from melancholy or somber lyricism

to nose-thumbing impertinence. But the more serious works include some of his largest, and the sheer size of them tends to change our view of the man's music from about the time of World War II, when he composed the exquisite *a cappella* choral work *La Figure humaine* to a text of Paul Éluard as an underground protest to the German occupation. He became an opera composer, first in the surrealist joys of *Les Mamelles de Tirésias* ("The Breasts of Tiresias") in 1944 (performed 1947), but later in the very different religious opera *Dialogues of the Carmelites* (1956), set during the Reign of Terror in the French Revolution, or the one-woman opera *La Voix humaine* (1958), in which a woman talking to her lover for the last time on the telephone tries vainly to hold on to him. Critic Claude Rostand once wrote of Poulenc that he was "part monk, part guttersnipe," a neat characterization of the two strik-



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ingly different aspects of his musical personality, though the monk seemed more and more to predominate in his later years. Still, as Ned Rorem said in a memorial tribute, Poulenc was "a whole man always interlocking soul and flesh, sacred and profane."

As a composer with special gifts in setting words to music, Poulenc had already composed a great deal of choral music, in French and Latin, before turning to the *Gloria*. Many of his earlier unaccompanied sacred choruses had an intensely mystical quality; this is as true of the motets "for a time of penitence" as it is of the motets for the presumably more joyous feast of Christmas. In 1950 he composed the first of three large-scale pieces for chorus and orchestra, a *Stabat mater*. This was followed by the *Gloria* in 1959 and *Sept Répons des ténèbres* (1962). The *Stabat mater* is a setting of a medieval Latin text recounting the reaction of the Virgin Mary to the crucifixion of Jesus; the "Seven Responses for *Tenebrae*" are likewise a part of the liturgy for the week before Easter, and deal with emotionally charged matter. Of the three late choral-orchestral works, then, the *Gloria* is the only one that is predominantly festive and exuberant.

The text of the *Gloria* is regarded as one of the great prose hymns of Christian literature. Normally sung in the Latin Mass immediately after the *Kyrie* on festive occasions, the *Gloria* has also been used separately as a hymn of praise. The text as it is now employed developed over an extended period until it reached its present form in the ninth century. Poulenc chooses to repeat a number of phrases in his setting in a way that is not liturgically appropriate; he evidently thought of his *Gloria* as a concert piece and not a work for the church service. As the composer himself said, "My *Stabat* is an *a cappella* chorus [though with orchestra!], my *Gloria* is a large choral symphony." The choral writing is far less contrapuntal than in the unaccompanied motets and choral songs. The voices instead form a block of timbral color around which the orchestral instruments weave their colorful parts.

The range of expression in the *Gloria* is broad—so broad, in fact, that some parts of the work attracted critical reactions when it was first performed. The second movement is among the most lighthearted movements in all of Poulenc's work. As he recalled:

The second movement caused a scandal; I wonder why? I was simply thinking, in writing it, of the Gozzoli frescoes in which the angels stick out their tongues; I was thinking also of the serious Benedictines whom I saw playing soccer one day.

The second and fourth movements are both rhythmically alive and generally lively in character, while the third and fifth sections are filled with that special mystical quality that was so much a part of Poulenc's personality. All in all, the *Gloria*, in its directness of approach, perfectly captures the faith of the man who said, "I want the religious spirit to be expressed clearly, out in the open, with the same realism that we see in romanesque columns." The *Gloria* may not be his most profound work, but it is assuredly among the most brilliant and life-affirming.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

I. Gloria: Maestoso

Gloria in excelsis Deo
et in terra pax hominibus bonae
voluntatis.

Glory to God on high
and on earth, peace to men of good will.

II. Laudamus te: Très vif et joyeux (Very lively and joyous)

Laudamus te, benedicimus te,
Adoramus te, glorificamus te,
Gratias agimus tibi gloriam tuam
Propter magnam gloriam tuam.
Laudamus te.

We praise thee, we bless thee,
we worship thee, we glorify thee,
we give thanks unto thee
for thy great glory.
We praise thee.

III. Domine Deus: Très lent et calme (Very slow and calm)

Domine Deus, rex caelestis,
Pater omnipotens,
Rex caelestis, Deus pater,
Pater omnipotens, Deus pater.
Gloria.

Lord God, heavenly king,
omnipotent father,
heavenly king, God the father,
Father almighty, God the father.
Glory.

IV. Domine fili unigenite: Très vite et joyeux (Very fast and joyous)

Domine fili unigenite
Jesu Christe.

Lord, only-begotten son,
Jesus Christ.

V. Domine Deus, agnus Dei: Très lent; Plus allant (Very slow; Faster)

Domine Deus, agnus Dei,
Filius patris, rex caelestis
Qui tollis peccata mundi
Miserere nobis
Suscipe deprecationem nostram.

Lord God, lamb of God,
son of the father, king of heaven,
who bearest the sins of the world,
have mercy upon us,
receive our prayers.

VI. Qui sedes ad dexteram patris: Maestoso

Qui sedes ad dexteram patris

Thou who sittest at the right hand
of the father,

Miserere nobis,

have mercy upon us,

Quoniam tu solus sanctus,

for thou alone art holy,

tu solus Dominus, Amen.

thou alone art Lord, Amen.

Qui sedes tu solus altissimus,

thou who sittest alone on high,

Jesu Christe,

Jesus Christ,

Cum Sancto Spiritu, in gloria

with the Holy Spirit, in the glory of

Dei patris.

God the father.

Amen.

Amen.



Gustav Holst (1874-1934)

"The Planets," Suite for large orchestra, Opus 32

First performances: (private, of Mars, Mercury, Jupiter, Saturn, and Neptune only), September 29, 1918, London, Queen's Hall Orchestra, Adrian Boult cond.; (public, of the complete suite) November 15, 1920, London, London Symphony Orchestra Albert Coates cond. *First BSO performance:* January 1923, Pierre Monteux cond. *First Tanglewood performance of music from the suite (Jupiter only):* August 16, 1940, Stanley Chapple cond. *First Tanglewood performance of the complete suite:* August 20, 1977, Andrew Davis cond. *Most recent Tanglewood performance:* July 8, 1995, John Williams cond.

In his early years Holst went under the full name Gustav von Holst, but he was entirely English in his upbringing, as were his father and grandfather. His closest friend was Ralph Vaughan Williams, and his fondness for English folksong is clear



from such pieces as his *Somerset Rhapsody* and *Moorside Suite*. But he was also fascinated by remote cultures and occult beliefs. He studied Sanskrit and Hindu literature, and his choice of texts for operas and songs was astonishingly wide. His range of musical activities was wide too; he was a composer, arranger, conductor, and full-time schoolteacher all his life. He managed to find time to write much music in different forms, skirting the traditional categories of symphony, sonata, and string quartet, and instead making unconventional groups of pieces on unconventional subjects.

The conception of a suite of seven tone poems on the astrological implications of the planets came to Holst partly from reading Alan Leo's *What is a Horoscope and How is it Cast*. Mars was the first movement to be composed, in 1914. Venus and Jupiter were also written in 1914, with Saturn, Uranus, and Neptune in 1915 and Mercury in 1916. The performance sequence leads from the grim physicality of mortal combat via the intervening planets to Neptune's disembodied mystical universe. (There is no movement for Pluto, the existence of which had not been confirmed, and which is now in any case demoted from planetary status.) Opportunities for performing such a large work were limited in the war years, but Holst was able to hear a private run-through in September 1918. The full work was publicly performed for the first time in November 1920.

I. Mars, the Bringer of War. Mars was the Greek god of war, but Holst was not trying just to reflect the mythological characters of the Greek gods after whom the planets are named but also their astrology, to which Alan Leo's book guided him. The battle imagery of *Mars* is unmistakable, made grotesque by insistent drumbeats and the 5/4 meter, and building again and again to brutal climaxes on huge dissonant chords. The organ adds its powerful voice to the uproar. **II. Venus, the Bringer of Peace.** Mythology associates Venus more with love than with peace, while astrology endows those born under this planet with a refined nature and deep devotion to those they love. *Venus* explores serenity, beauty, and delicate quietude, aided by the sounds of glockenspiel, celesta, and harps. **III. Mercury, the Winged Messenger,** moves swiftly and nimbly, and a "mercurial" character emerges from the interplay of instruments and the brilliance of the woodwinds. A symphonic scherzo in form, it contains a Trio in which a melody is heard on a solo violin and a dozen times more in different orchestral dress.

III. Jupiter, the Bringer of Jollity also brings enthusiasm, manly energy, lopsided acrobatics, peasant merrymaking, nobility, and grandeur—a broad tune in the middle evoking Elgar's world. Leo attributed to Jupiter's sons "an abundance of life and vitality...cheery and hopeful...noble and generous." **IV. Saturn, the Bringer of Old Age,** is the longest movement in the suite. The orchestration is highly imaginative,

with three flutes and harp harmonics treading painfully forward while the double basses stir in the depths. The bass oboe adds its unusual voice. Old age is represented as slow and steady, but not necessarily in a negative sense. **V. Uranus, the Magician.** Holst's attribution of magic powers to Uranus seems to have been his own fanciful gloss on the strange character associated with that planet. Thumping timpani, galumphing bassoons, swirling piccolos, and a humorous march add up to a remarkably inventive piece of music. **VI. Neptune, the Mystic.** Here Holst comes to the psychological heart of his planetary journey. The 5/4 meter may be an echo of *Mars*, but the stillness of the music and the delicacy of its orchestration paint a quite different world. The supreme invention was to call for an invisible choir of female voices, which fade to nothing like a dot of light disappearing into the infinite darkness of space.

HUGH MACDONALD

Hugh Macdonald, a frequent guest annotator for the Boston Symphony Orchestra, is Avis Blewett Professor of Music at Washington University in St. Louis and principal pre-concert speaker for the Saint Louis Symphony Orchestra.

Guest Artists

David Zinman

David Zinman's career has been distinguished by a broad repertoire, strong commitment to contemporary music, and historically informed performance practice. He is in his fifteenth season as music director of the Tonhalle Orchestra in Zurich.

Mr. Zinman studied conducting with Pierre Monteux, and since his debut with the Philadelphia Orchestra in 1967, he has conducted many of the world's leading orchestras. He previously served as music director of the Rotterdam Philharmonic, Rochester Philharmonic Orchestra, and Baltimore Symphony Orchestra, as well as music director of the Aspen Music Festival and School and the American Academy of Conducting for thirteen years. He has also conducted all of the leading North American orchestras, including the Boston and Chicago symphony orchestras, the Cleveland and Philadelphia orchestras, and the New York Philharmonic. European engagements include the Berlin Philharmonic,

Leipzig Gewandhaus Orchestra, Munich Philharmonic, Symphonieorchester des Bayerischen Rundfunks, WDR Sinfonieorchester, and the Orchestra of the Age of Enlightenment. He also has relationships with the Royal Concertgebouw Orchestra, Vienna Symphony, London Philharmonic, BBC Symphony, and Philharmonia orchestras, as well as Orchestre de Paris and Orchestre National de France. He has recently performed with the NHK Symphony Orchestra and the Tokyo and Hong Kong philharmonic orchestras, and will make a long-awaited return to the Sydney and New Zealand symphony orchestras in 2012. Mr. Zinman has toured widely with many international orchestras and continues to tour in Europe, Asia, and the United States with the Tonhalle Orchestra. His extensive discography of more than one hundred recordings has earned him numerous international honors, including five Grammy awards, two Grand Prix du Disque, two Edison Prizes, the Deutsche Schallplattenpreis, and a Gramophone Award. He was also the 1997 recipient of the Ditson Award from Columbia University, given in recognition of his exceptional commitment to the performance of works by American composers (many of which he has recorded in a series for Decca's Argo label). On the Arte Nova label David Zinman and the Tonhalle Orchestra released a highly acclaimed Beethoven cycle. Previous recordings, also on Decca/



Argo, include Richard Strauss tone poems and the complete Schumann symphonies. Current projects for Sony/BMG are a Mahler cycle and a recording of all the Schubert symphonies. In 2000 the French Ministry of Culture awarded David Zinman the title of Chevalier de l'Ordre des Arts et des Lettres. In 2002 he became the first conductor and the first person not originally from Switzerland to receive the City of Zurich Art Prize. More recently he received the Thomas Theodore award in recognition of outstanding achievement and extraordinary service to one's colleagues in advancing the art and science of conducting, reflecting honor on the profession. In 2008 he won the Midem Classical Award for Artist of the Year, for his work with the Tonhalle Orchestra. He made his BSO debut at Tanglewood in July 1968 and his subscription series debut in January 1980; his most recent appearances with the orchestra were at Symphony Hall in January 2007 and at Tanglewood in July 2008.

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Isabel Bayrakdarian

Isabel Bayrakdarian makes her Boston Symphony Orchestra debut in tonight's concert. Since winning first prize in the 2000 Operalia competition founded by Plácido Domingo,



Ms. Bayrakdarian has performed in many of the world's major opera houses and concert halls. In the 2010-11 season she sings selections from Mahler's *Des Knaben Wunderhorn* at the Aspen Music Festival with Marin Alsop, returns to the Canadian Opera Company as Pamina in *Die Zauberflöte* and Euridice in Gluck's *Orfeo ed Euridice*, and will reprise the title role of Janáček's *The Cunning Little Vixen* with the New York Philharmonic under Alan Gilbert. Concert appearances include Mahler's Symphony No. 2 with the Toronto Symphony Orchestra and Peter Oundjian, a program of arias with the Seattle Symphony and Nicolas McGegan, Górecki's Symphony No. 3 with the Danish National Symphony Orchestra and John Axelrod, and the premiere of a new work by Serouj Kradjian

with the Manitoba Chamber Orchestra under Anne Manson. Ms. Bayrakdarian also appears in recital with her husband, pianist Serouj Kradjian, at London's Wigmore Hall and Ars Nova in Ottawa, Ontario. In the 2009-10 season Ms. Bayrakdarian sang *The Cunning Little Vixen* with Teatro del Maggio Musicale Fiorentino under Seiji Ozawa; made her role debut as Ilia in *Idomeneo* at Paris Opera and Canadian Opera Company; and made her Minnesota Opera debut as Leïla in *Les Pêcheurs de perles*. She also appeared in recital with her husband, pianist Serouj Kradjian, with whom she performs often throughout North America and in major cities in Europe and Asia. Operatic highlights of recent seasons include her role debut as Mélisande in *Pélleas et Mélisande* at Canadian Opera Company, the title role in *The Cunning Little Vixen* at the Saito Kinen Festival, the title role in *L'incoronazione di Poppea* at Teatro del Liceu, and her role debut as Blanche in Poulenc's *Dialogues des Carmélites* at Lyric Opera of Chicago. Mozart roles include Zerlina in *Don Giovanni* and Pamina in *Die Zauberflöte* at the Metropolitan Opera, Zerlina at the Salzburg Festival, Despina in *Così fan tutte* at the Palau de les Arts in Valencia, and Susanna in *Le nozze di Figaro* at Covent Garden and Houston Grand Opera. Ms. Bayrakdarian sings on the Grammy Award-winning soundtrack of the film *Lord of The Rings: The Two Towers*, and in the Canadian film *Ararat*. She has been honored with four Juno awards, Canada's highest recording prize, most recently for her CD "Mozart Arie e Duetti" with Russell Braun and Michael Schade. She recently recorded a disc of songs by the Armenian composer Gomidas Vartabed with Serouj Kradjian and the Armenian Philharmonic Orchestra (Nonesuch); the recording was a 2009 Grammy nominee. Her other honors include the Queen Elizabeth II Golden Jubilee Medal, the 2005 Virginia Parker Prize from the Canada Council for the Arts, the Leonie Rysanek Award from the George London Foundation, and a Metropolitan Opera National Council Award in 1997. The CBC-TV film *A Long Journey Home* documents Ms. Bayrakdarian's first trip to Armenia. Born in Lebanon to Armenian parents and now a citizen of Canada, Ms. Bayrakdarian moved with her family to Toronto as a teenager. Her earliest singing experience was at church, which remains—along with her family—the central focus of her life. She holds an honors degree in Biomedical Engineering from the University of Toronto. Ms. Bayrakdarian is dressed for this concert by Atelier Rosemarie Umetsu.

Tanglewood Festival Chorus
John Oliver, Conductor



This summer, the Tanglewood Festival Chorus and founding conductor John Oliver celebrate the ensemble's 40th anniversary by joining the Boston Symphony Orchestra for performances of Mahler's Symphony No. 2 under Michael Tilson Thomas (the BSO's opening Tanglewood concert of the season, July 9); a double bill of Stravinsky's *Symphony of Psalms* and Mozart's Requiem also with Michael Tilson Thomas (July 16); a double bill of Poulenc's *Gloria* and Holst's *The Planets* led by David Zinman (August 27), and the BSO's traditional season-ending performance of Beethoven's Ninth Symphony (August 29), this year led by Kurt Masur. With John Oliver conducting, the chorus began its summer season with its all-French, July 9 Prelude Concert in Ozawa Hall (joined by guest artist Stephanie Blythe) and performs Bach's motet *Jesu, meine Freude* to open the BSO's season-ending concert on August 29. In addition, the chorus joined the Tanglewood Music Center Orchestra led by Michael Tilson Thomas for Mahler's Symphony No. 3 on July 17, and the Boston Pops Orchestra led by Keith Lockhart for the Tanglewood premiere of Peter Boyer and Lynn Ahrens's *The Dream Lives On: A Portrait of the Kennedy Brothers*, commissioned for the 125th anniversary of the Boston Pops, on July 18.

Founded in January 1970, when conductor John Oliver was named Director of Choral and Vocal Activities at the Tanglewood Music Center, the Tanglewood Festival Chorus made its debut on April 11 that year, in a performance of Beethoven's Symphony No. 9 with Leonard Bernstein conducting the Boston Symphony Orchestra. Made up of members who donate their time and talent, and formed originally under the joint sponsorship of Boston University and the Boston Symphony Orchestra for performances during the BSO's summer season at Tanglewood, the chorus originally numbered 60 well-trained Boston-area singers, but quickly expanded to a complement of 120 singers in 1971-72 and by 1972-73 had begun to play a major role in the BSO's Symphony Hall subscription season as well as at Tanglewood. Now numbering more than 250 members, the Tanglewood Festival Chorus performs year-round with the Boston Symphony Orchestra and the Boston Pops and has developed an international reputation for its skill, intelligence, versatility, thrilling sound, and enthusiastic performances.

The Tanglewood Festival Chorus made its Carnegie Hall debut with the Boston Symphony Orchestra on October 10, 1973, performing Berlioz's *La Damnation de Faust* led by Seiji Ozawa, and has since returned regularly to Carnegie Hall with the BSO. The ensemble gave its first overseas performances in December 1994, touring with Seiji Ozawa and the BSO to Hong Kong and Japan in Berlioz's Requiem, *Roméo et Juliette*, the "Royal Hunt and Storm" from *Les Troyens*, and the Asian premiere of Berlioz's

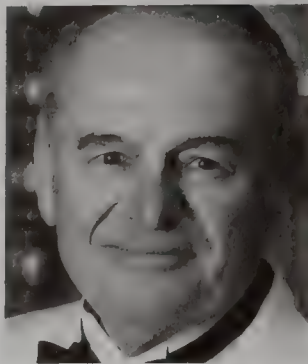
Messe solennelle. In 2001 the chorus sang Stravinsky's *Symphony of Psalms* and Ravel's *Daphnis and Chloé* with Bernard Haitink and the BSO during the orchestra's tour of European music festivals, also performing an *a cappella* program of music by Brahms, Bruckner, Copland, Martin, and Martino in the Dom in Lübeck, Germany. Most recently, following its 2007 Tanglewood season, the chorus joined James Levine and the Boston Symphony Orchestra on tour in Europe for Berlioz's *La Damnation de Faust* in Lucerne, Essen, Paris, and London, and performed an *a cappella* program of its own in Essen and Trier.

The chorus's first recording with the BSO, Berlioz's *La Damnation de Faust* with Seiji Ozawa, was recorded in October 1973 and received a Grammy nomination for Best Choral Performance of 1975. Two years later, at the invitation of Deutsche Grammophon, the chorus recorded an album of *a cappella* 20th-century American choral music, which received a Grammy nomination for Best Choral Performance of 1979. Also in 1979, the chorus's recording of Schoenberg's *Gurrelieder* with Ozawa and the BSO was named Best Choral Recording by *Gramophone* magazine. The Tanglewood Festival Chorus has since made dozens of recordings with the BSO and Boston Pops, on Deutsche Grammophon, New World, Philips, Nonesuch, Telarc, Sony Classical, CBS Masterworks, RCA Victor Red Seal, and BSO Classics, with conductors James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin Davis, Leonard Bernstein, Keith Lockhart, and John Williams. The latest additions to the chorus's discography, all drawn from recent live performances with Maestro Levine and the BSO, were released on BSO Classics in February 2009—Ravel's complete *Daphnis and Chloé* (which won the Grammy Award for Best Orchestral Performance of 2009), Brahms's *Ein deutsches Requiem*, and William Bolcom's Eighth Symphony for chorus and orchestra, a BSO 125th Anniversary Commission composed specifically for the orchestra and the Tanglewood Festival Chorus. Most recently, a recording of *a cappella music* by J.S. Bach, Bruckner, Copland, Antonio Lotti, and Frank Martin drawn from live performances by the Tanglewood Festival Chorus was issued on BSO Classics in April 2010 to mark the ensemble's 40th anniversary.

In addition to their work with the Boston Symphony Orchestra, members of the Tanglewood Festival Chorus have performed Beethoven's Ninth Symphony with Zubin Mehta and the Israel Philharmonic at Tanglewood and at the Mann Music Center in Philadelphia, and participated in a Saito Kinen Festival production of Britten's *Peter Grimes* under Seiji Ozawa in Japan. In 1989 the chorus helped close a month-long International Choral Festival that took place in and around Toronto, Canada, giving the final performance of the festival, Verdi's *Requiem*, with conductor Charles Dutoit. In February 1998, singing from the General Assembly Hall of the United Nations, the chorus represented the United States in the Opening Ceremonies of the Winter Olympics when Seiji Ozawa led six choruses on five continents, all linked by satellite, in Beethoven's *Ode to Joy*. The Tanglewood Festival Chorus performed its Jordan Hall debut program at the New England Conservatory of Music in May 2004. The ensemble had the honor of singing at Sen. Edward Kennedy's funeral; has performed with the Boston Pops for the Boston Red Sox on Opening Day and at the NBA Finals, and can also be heard on the soundtracks to Clint Eastwood's *Mystic River*, John Sayles's *Silver City*, and Steven Spielberg's *Saving Private Ryan*.

TFC members regularly commute from the greater Boston area, western Massachusetts, Connecticut, Rhode Island, New Hampshire, Vermont, and Maine, and TFC alumni frequently return each summer from as far away as Florida and California to sing with the chorus at Tanglewood. Throughout its 40-year history, the Tanglewood Festival Chorus has established itself as a favorite of conductors, soloists, critics, and audiences alike.

John Oliver



John Oliver founded the Tanglewood Festival Chorus in 1970 and has since prepared the TFC for more than 900 performances. These include appearances with the Boston Symphony Orchestra at Symphony Hall, Tanglewood, Carnegie Hall, and on tour in Europe and the Far East, as well as with visiting orchestras, and as a solo ensemble. In addition, he has had a major impact on musical life in Boston and beyond through his work with countless TFC members, former students from the Massachusetts Institute of Technology (where he taught for thirty-two years), and Fellows of the Tanglewood Music Center who now perform with distinguished musical institutions throughout the world. Mr. Oliver's affiliation with the Boston Symphony Orchestra began in 1964 when, at twenty-four, he prepared the Sacred Heart Boychoir of Roslindale for the BSO's performances and recording of excerpts from Berg's *Wozzeck* conducted by Erich Leinsdorf. In 1966 he prepared the choir for the BSO's performances and recording of Mahler's Symphony No. 3, also with Leinsdorf. Soon after, he was asked by Leinsdorf to assist with the choral and vocal music program at the Tanglewood Music Center. In 1970, he was named Director of Vocal and Choral Activities at the Tanglewood Music Center and founded the Tanglewood Festival Chorus. Mr. Oliver has prepared the chorus in more than 200 works for chorus and orchestra, as well as dozens more *a cappella* pieces, and for more than forty commercial releases with conductors James Levine, Seiji Ozawa, Bernard Haitink, Sir Colin Davis, Leonard Bernstein, Keith Lockhart, and John Williams. He made his Boston Symphony conducting debut at Tanglewood in August 1985, led subscription concerts for the first time in December 1985, conducted the orchestra most recently in July 1998, and returns to the BSO podium again on August 29, to open the BSO's final Tanglewood concert of this summer.

In addition to his work with the Tanglewood Festival Chorus and Tanglewood Music Center, Mr. Oliver has held posts as conductor of the Framingham Choral Society, as a member of the faculty and director of the chorus at Boston University, and for many years on the faculty of MIT, where he was lecturer and then senior lecturer in music. While at MIT, he conducted the MIT Glee Club, Choral Society, Chamber Chorus, and Concert Choir. In 1977 he founded the John Oliver Chorale, which performed a wide-ranging repertoire encompassing masterpieces by Bach, Beethoven, Mozart, and Stravinsky, as well as seldom heard works by Carissimi, Bruckner, Ives, Martin, and Dallapiccola. With the Chorale he recorded two albums for Koch International: the first of works by Martin Amlin, Elliott Carter, William Thomas McKinley, and Bright Sheng, the second of works by Amlin, Carter, and Vincent Persichetti. Mr. Oliver and the Chorale also recorded Charles Ives's *The Celestial Country* and Charles Loeffler's *Psalm 137* for Northeastern Records, and Donald Martino's *Seven Pious Pieces* for New World Records. John Oliver's appearances as a guest conductor have included Mozart's Requiem with the New Japan Philharmonic and Shinsei Chorus, and Mendelssohn's *Elijah* and Vaughan Williams's *A Sea Symphony* with the Berkshire Choral Institute. In May 1999 he prepared the chorus and children's choir for André Previn's performances of Benjamin Britten's *Spring Symphony* with the NHK Symphony in Japan; in 2001-02 he conducted the Carnegie Hall Choral Workshop in preparation for Previn's Carnegie performance of Brahms's *Ein deutsches Requiem*. Also an expert chef and master gardener, John Oliver lives in western Massachusetts.

Tanglewood Festival Chorus

John Oliver, Conductor

(Poulenc *Gloria* and Holst *The Planets*, August 27, 2010)

The Tanglewood Festival Chorus celebrates its 40th anniversary this summer. In the following list, § denotes membership of 40 years, * denotes membership of 35-39 years, and # denotes membership of 25-34 years; ° is for those singing in *The Planets*.

Sopranos

Emily Anderson • Michele Bergonzi # • Joy Emerson Brewer ° • Alison M. Burns •
Jeni Lynn Cameron ° • Catherine C. Cave • Anna S. Choi ° • Saewon Lee Chun ° •
Lorenzee Cole ° # • Sarah Dorfman Daniello # • Christine Pacheco Duquette # •
Ann M. Dwelley • Mary A. V. Feldman # • Margaret Felice • Karen Ginsburg • Kathy Ho •
Eileen Huang ° • Cynthia Kassell • Polina Dimitrova Kehayova ° • Carrie Kenney •
Donna Kim • Nancy Kurtz ° • Leslie A. Leedberg • Barbara Abramoff Levy * •
Kieran Murray ° • Jaylyn Olivo ° • Laurie Stewart Otten ° • Kimberly Pearson •
Laura Stanfield Prichard • Adi Rule ° • Melanie Salisbury • Laura C. Sanscartier •
Johanna Schlegel • Joan P. Sherman § • Stephanie Steele • Dana R. Sullivan

Mezzo-Sopranos

Virginia Bailey ° • Martha A. R. Bewick ° • Betsy Bobo • Lauren A. Boice ° •
Donna J. Brezinski • Janet L. Buecker • Abbe Dalton Clark ° • Kathryn DerMarderosian •
Diane Droste ° • Paula Folkman ° # • Debra Swartz Foote ° • Dorrie Freedman ° * •
Irene Gilbride ° # • Mara Goldberg ° • Lianne Goodwin • Betty Jenkins ° •
Evelyn Eshleman Kern # • Yoo-Kyung Kim • Gale Livingston ° # • Katherine Mallin ° •
Anne Forsyth Martín ° • Cristina McFadden • Louise-Marie Mennier ° • Ana Morel •
Tracy Elissa Nadolny ° • Fumiko Ohara # • Roslyn Pedlar • Laurie R. Pessah •
Julie Steinhilber ° # • Cindy M. Vredevelde ° • Jennifer A. Walker • Marguerite Weidknecht

Tenors

Brad W. Amidon • James Barnswell • John C. Barr # • Adam Kerry Boyles •
Felix M. Caraballo • Stephen Chrzan • Tom Dinger • Ron Efromson • Jonathan Erman •
Keith Erskine • Leon Grande • J. Stephen Groff # • David Halloran # • John Horigan •
James R. Kauffman # • Thomas Kenney • Lance Levine • Ronald Lloyd • Henry Lussier * •
John Vincent MacInnis * • Ronald J. Martin • Glen Matheson • Mark Mulligan •
David Norris # • Dwight E. Porter # • Guy F. Pugh • Peter Pulsifer • Brian R. Robinson •
Sean Santry • Blake Siskavich • Arend Sluis • Peter L. Smith • Joseph Y. Wang

Basses

Thomas Anderson • Thaddeus Bell • Nathan Black • Daniel E. Brooks # •
Stephen J. Buck • Matthew E. Crawford • Michel Epszstein • Jim Gordon •
Jay S. Gregory • Mark L. Haberman # • Robert Hicks • Marc J. Kaufman •
David M. Kilroy • Will Koffel • Timothy Lanagan # • Joseph E. Landry •
Daniel Lichtenfeld • Nathan Lofton • Christopher T. Loschen • Devon Morin •
Joshua H. Nannestad • Eryk P. Nielsen • Stephen H. Owades § • Donald R. Peck •
Michael Prichard • Bradley Putnam • Steven J. Ralston • Sebastian Remi •
Peter Rothstein * • Jonathan Saxton • Karl Josef Schoellkopf • Joseph J. Tang •
Craig A. Tata • Bradley Turner • Thomas C. Wang # • Terry L. Ward

William Cutter, Assistant Conductor (Holst)

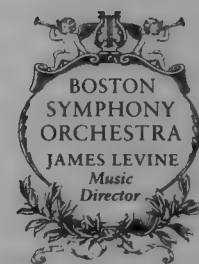
Mark B. Rulison, Chorus Manager

Martin Amlin, Rehearsal Pianist



2010 Tanglewood

Boston Symphony Orchestra
129th season, 2009–2010



Saturday, August 28, 8:30pm

THE STEPHEN AND DOROTHY WEBER CONCERT

DAVID ZINMAN CONDUCTING

BRAHMS

Piano Concerto No. 2 in B-flat, Opus 83

Allegro non troppo

Allegro appassionato

Andante

Allegretto grazioso

EMANUEL AX

{ I n t e r m i s s i o n }

DVOŘÁK

Symphony No. 9 in E minor, Opus 95, "From the New World"

Adagio—Allegro molto

Largo

Scherzo: Molto vivace

Allegro con fuoco



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In consideration of the performers and those around you, please turn off cellular phones, texting devices, pagers, watch alarms, and all other personal electronic devices during the concert.

Note that the use of audio or video recording during performances in the Koussevitzky Music Shed and Seiji Ozawa Hall is prohibited.

NOTES ON THE PROGRAM

Johannes Brahms (1833-1897)

Piano Concerto No. 2 in B-flat, Opus 83

First public performance: November 9, 1881, Budapest National Theater Orchestra, Alexander Erkel cond., Brahms, piano. *First BSO performances:* March 1884, Georg Henschel cond., B.J. Lang, piano. *First Tanglewood performance:* August 9, 1941, Serge Koussevitzky cond., Leonard Shure, piano. *Most recent Tanglewood performance by the BSO:* August 20, 2006, Pinchas Steinberg cond., Peter Serkin, piano. *Most recent Tanglewood performance:* August 16, 2009, Tanglewood Music Center Orchestra, Kurt Masur cond., Garrick Ohlsson, piano.

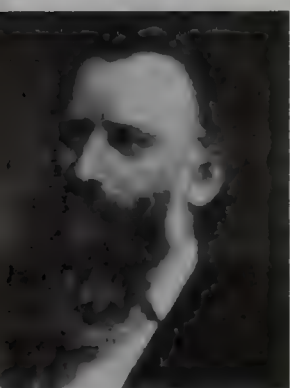
"...and a second one will sound very different," wrote Brahms to Joseph Joachim, rendering a report on the disastrous reception in Leipzig of his First Piano Concerto. More than twenty years would pass before there was "a second one." They were full

years. Brahms had settled in Vienna and given up conducting and playing the piano as regular activities and sources of livelihood. Belly and beard date from those years ("clean-shaven they take you for an actor or a priest," he said). The compositions of the two decades include the variations on themes by Handel, Paganini, and Haydn; the string quartets and piano quartets (three of each), as well as both string sextets, the piano quintet, and the horn trio; a cello sonata and one for violin; the first two symphonies and the Violin Concerto; and, along with over a hundred songs and shorter choral pieces, a series of large-scale vocal works including the *German Requiem*, the Alto Rhapsody, the *Song of Destiny*, and *Nänie*. He was resigned to bachelorhood and to never composing an opera. He had even come to terms with

the fact that at the beginning of the century there had been a giant called Beethoven whose thunderous footsteps made life terribly difficult for later composers. To the young Brahms, Beethoven had been inspiration and model, but also a source of daunting inhibition. Fully aware of what he was doing and what it meant, Brahms waited until his forties before he sent into the world any string quartets or a first symphony, both being genres peculiarly associated with Beethoven. In sum, the Brahms of the Second Piano Concerto was a master, confident and altogether mature. For the University of Breslau to call him "*artis musicae severioris in Germania nunc princeps*" in its honorary degree citation of 1879 was to take a firm anti-Bayreuth political stand, but at least in that central and northern European musical world where opera was thought of as either transalpine triviality or as the province of that dangerous vulgarian Dr. Richard Wagner, the stature of Johannes Brahms was clearly perceived.

In April 1878, Brahms made what was to be the first of nine journeys to Italy and Sicily. His companion was another bearded and overweight North German who had settled in Vienna, Theodor Billroth, an accomplished and knowledgeable amateur musician, and by profession a surgeon, a field in which he was even more unambiguously "*princeps*" than Brahms in his. Brahms returned elated and full of energy. His chief task for that summer was to complete his Violin Concerto for Joseph Joachim. He planned to include a scherzo, but dropped the idea at Joachim's suggestion. He had, however, made sketches for such a movement after his return from the South, and he retrieved them three years later when they became the basis of the new piano concerto's second movement.

The year 1881 began with the first performances of the *Academic Festival* and *Tragic* overtures, and there were professional trips to Holland and Hungary as well as another Italian vacation. In memory of his friend, the painter Anselm Feuerbach,



he made a setting of Schiller's *Nänie*, and then set to work on the sketches that had been accumulating for the piano concerto. (By this time, Brahms had established a regular pattern for his year: concentrated compositional work was done during the summers in various Austrian or Swiss villages and small towns, each visited for two or three years in a row and then dropped, while winters were the season of sketches, proofreading, and concerts). On July 7 he reported to his friend Elisabeth von Herzogenberg, perhaps his closest musical confidante of those years, that he had finished a "tiny, tiny piano concerto with a tiny, tiny wisp of a scherzo." Writing on the same day to the pianist Emma Engelmann, he is not quite so coy, though Billroth was sent his copy with a remark about "a bunch of little piano pieces." The measure of Brahms's sureness about the work is to be found in his singling it out for dedication "to his dear friend and teacher Eduard Marxsen." Marxsen, to whom Brahms had been sent by his first teacher, Otto Cossel, as a boy of seven, was born in 1806 and had studied with Carl Maria von Bocklet, the pianist who had played in the first performance of Schubert's E-flat trio, and his orchestral version of Beethoven's *Kreutzer* Sonata was widely performed in the nineteenth century. Brahms's devotion lasted until the end of Marxsen's life in 1887. The choice of the B-flat concerto as occasion for the long-delayed formal tribute to his master is surely significant: not only was the piano Marxsen's instrument as well as his own, but Brahms must have felt that he had at last achieved what had eluded him in the wonderful D minor concerto, namely the perfect fusion of inspirational fire with that encompassing technique whose foundations were laid in those long-ago lessons in Hamburg.

It was the last work Brahms added to his repertory as a pianist, and for someone who had long given up regular practicing to get through it at all is amazing. After the premiere, Brahms took the work on an extensive tour of Germany with Hans von Bülow and the superb Meiningen Orchestra: Leipzig resisted once again, but elsewhere the reception was triumphant. People tended to find the first movement harder to grasp than the rest, and almost universally a new relationship between piano and orchestra was noted, phrases like "symphony with piano obbligato" being much bandied about. With respect to the latter question, it is mainly that Brahms knew the concertos of Mozart and Beethoven better than his critics and was prepared to draw more imaginative and far-reaching conclusions from the subtle solo-tutti relationship propounded in those masterpieces of the classical style.

Brahms begins by establishing the whole range of the solo's capabilities. The piano enters with rhythmically cunning comment on the theme sung by the horn. This is poetic and reticent, though there is also something quietly assertive in the way the piano at once takes possession of five-and-a-half octaves from the lowest B-flat on the keyboard to the F above the treble staff. When, however, the woodwinds and then the strings continue in this lyric vein, the piano responds with a cadenza that

Walter H. Scott



silences the orchestra altogether. But this cadenza, massive and almost violent though it is, settles on a long dominant pedal and demonstrates that its "real" function is to introduce, as dramatically as possible, an expansive and absolutely formal orchestral exposition. Perhaps the greatest moment, certainly the most mysterious and original, of this magisterial movement is the soft dawning of the recapitulation, the horn call and its extensions in the piano being now gently embedded in a continuous and flowing texture, an effect that suggests that the opening of the movement should be played not as an introduction in a slower tempo, but as the real and organic beginning. When all this occurs, you remember the piano's earlier eruption into the cadenza, and the contrast now of the entirely lyrical continuation is the more poignant for that memory. One tends to think of this concerto as essentially declamatory and as the quintessential blockbuster, but the expression mark that occurs more often than any other is "*dolce*" (followed in frequency by "*leggiere*"!).

Beethoven had to answer tiresome questions about why there were only two movements in his last piano sonata, and now Brahms was constantly asked to explain the presence of his "extra" *Scherzerl*. He told Billroth that the first movement appeared to him "too simple [and that] he required something strongly passionate before the equally simple Andante." The answer half convinces: simplicity is not the issue as much as urgency and speed. Long-range harmonic strategy, particularly with respect to the Andante to come, must have had a lot to do with Brahms's decision. The contrast, in any event, is welcome, and the movement, in which one can still sense the biting double-stops of Joachim's violin, goes brilliantly.

The first and second movements end in ways meant to produce the ovations they got at their early performances (and how priggish and anti-musical the present custom that indiscriminately forbids such demonstrations between movements). From here on, Brahms reduces the scale of his utterance, trumpets and drums falling silent for the remainder of the concerto. The Andante begins with a long and famous cello solo,* which, like its oboe counterpart in the Adagio of the Violin Concerto, becomes increasingly and ever more subtly enmeshed in its surroundings (and thus less obviously soloistic). The piano does not undertake to compete with the cello as a singer of that kind of song. Its own melodies stand on either side of that style, being more embellished or more skeletal. The key is B-flat, the home key of the concerto and thus an uncommon choice for a slow movement, the most famous precedent being Brahms's own earlier piano concerto, but the excursions within the piece are bold and remarkable in their effect. For an example, it is its placement in the distant key of F-sharp that gives the return of the cello solo its wonderfully soft radiance.

The finale moves gently in that not-quite-fast gait that is so characteristic of Brahms. A touch of gypsy music passes now and again, and just before the end, which occurs without much ado, Brahms spikes the texture with triplets.

MICHAEL STEINBERG

Michael Steinberg was program annotator of the Boston Symphony Orchestra from 1976 to 1979, and after that of the San Francisco Symphony and New York Philharmonic. Oxford University Press has published three compilations of his program notes, devoted to symphonies, concertos, and the great works for chorus and orchestra.

*Five years later Brahms found another beautiful continuation from the same melodic germ in the song "*Immer leiser wird mein Schlummer*."



Antonín Dvořák (1841-1904)

Symphony No. 9 in E minor, Opus 95, "From the New World"

First performance: December 16, 1893, New York Philharmonic, Anton Seidl cond.

First BSO performances: December 29-30, 1893, Emil Paur cond. *First Tanglewood performance:* August 11, 1950, Serge Koussevitzky cond. *Most recent Tanglewood performance:* August 4, 2007, James Levine cond.



Antonín Dvořák's arrival in America on September 26, 1892, was a triumph of persistence for Jeannette Thurber, founder of the National Conservatory of Music in New York. She hoped that the appointment of this colorful nationalist with a wide reputation both as composer and teacher would put her institution on a firm footing and eventually produce American composers who could vie with any in the world. Dvořák had at first been unwilling to leave his beloved Prague and to undertake the rigors of a sea voyage to the New World for so uncertain a venture, but Mrs. Thurber's repeated offers eventually wore down his resistance. She also hoped that, in addition to teaching young American musicians, he would compose new works especially for American consumption. One potential project was an opera based on Longfellow's *Song of Hiawatha*, which Dvořák had already read and enjoyed in a Czech translation years before. The opera never materialized, but the subject did have an influence on the first large work Dvořák composed here, his most famous symphony.

Upon his arrival it quickly became clear to Dvořák that he was more than a celebrity; great things were expected of him. He wrote to a Moravian friend in mock terror that what the American papers were writing about him was "simply terrible—they see in me, they say, the savior of music and I don't know what else besides!" But after a few months he wrote to friends in Prague more equably:

The Americans expect me... to show them to the promised land and kingdom of a new and independent art, in short to create a national music. If the small Czech nation can have such musicians, they say, why could not they, too, when their country and people is so immense.

Shortly after writing this letter he began a sketchbook of musical ideas and made his first original sketches in America on December 19. The next day he noted on the second page one of his best-known melodic inventions: the melody assigned to the English horn at the beginning of the slow movement in the *New World* Symphony. In the days that followed he sketched other ideas on some dozen pages of the book, many of them used in the symphony, some reserved for later works, and some ultimately discarded. Finally, on January 10, 1893, Dvořák turned to a fresh page and started sketching the continuous thread of the melodic discourse (with only the barest indications of essential accompaniments) for the entire first movement. From that time until the completion of the symphony on May 24 he fitted composition into his teaching as best he could.

No piece of Dvořák's has been subjected to so much debate as the Symphony *From the New World*. The composer himself started it all with an interview published in the New York *Herald* on May 21, just as he was finishing the last movement. He was quoted as having said:

I am now satisfied that the future of music in this country must be founded upon what are called the Negro melodies. This must be the real foundation of any serious and original school of composition to be developed in the United States. When I came here last year I was impressed with this idea and it has

developed into a settled conviction. These beautiful and varied themes are the product of the soil.... There is nothing in the whole range of composition that cannot be supplied with themes from this source.

At another time Dvořák complicated the issue by claiming to have studied the music of the American Indians and even to have found it strikingly similar to that of the Negroes. This view was surely mistaken, or at least greatly oversimplified.

In any case, Dvořák's comments attracted much attention. Diligent American reporters buttonholed European composers and asked for their views, then wrote that most composers felt Dvořák's recommendations to be impractical if not impossible. Thus, when the new symphony appeared six months later, everyone wanted to know if he had followed his own advice. Claims appeared on all sides that the melodic material of the symphony was borrowed from Black music, or from Indian music, or perhaps both. In another interview just before the first performance, Dvořák emphasized that he sought the *spirit*, not the letter of traditional melodies, incorporating their qualities, but developing them "with the aid of all the achievements of modern rhythm, counterpoint, and orchestral coloring." Despite the composer's disclaimer, accounts of his tracking down sources for the music became progressively embellished. By the time the *New World* Symphony made its third appearance in the programs of the BSO, in November 1896, the program annotator, W.F. Apthorp, stated flatly, if incorrectly, "Its thematic material is made up largely of Negro melodies from the Southern plantations."

Since Dvořák sketched all the thematic material of the symphony during his fourth month in this country, when he had never been south or west of New York, it is hard to imagine what music "from the Southern plantations" he might have heard. And as for Indian melodies—well, there were a few unscientific transcriptions and even a doctoral dissertation published in German, as well as, perhaps, a Wild West show or two. And yet one credible witness, Victor Herbert, who was then the head of the cello faculty at the National Conservatory and a close associate of Dvořák's, recalled later that the young Black composer and singer Harry T. Burleigh, then a student at the conservatory, had given Dvořák some of the tunes for the symphony. Certainly on a number of occasions Burleigh sang spirituals for Dvořák, who took a great interest in him as one of the most talented students at the school. Whether or not he gave Dvořák any actual melodies, he certainly helped him become familiar with the characteristic melodic types of the spiritual, including the frequent appearance of a pentatonic scale.

Perhaps, then, it was to suggest a particularly "American" quality that Dvořák re-worked some of the original themes from his sketchbook to make them more obviously pentatonic. The clearest case of this is the English horn solo at the beginning of the slow movement, which in the original sketch lacked most of the dotted notes and had no feeling of pentatonic quality. A very simple melodic change made the opening phrases strictly pentatonic, perhaps more "American." The dotted rhythms, which were also an afterthought, may be a reflection of the rhythm of one of Burleigh's favorite songs, "Steal Away." Finally, the English writer H.C. Colles, who once asked Burleigh to sing for him the same tunes he had sung for Dvořák, commented that the timbre of his voice resembled no orchestral instrument so much as the English horn, the very instrument that Dvořák finally chose to play the theme (after having planned originally to give it to clarinets and flutes).

The title that Dvořák appended to the symphony—almost at the last minute—has also been heavily interpreted, probably over-interpreted, in discussions of the work's national character. Dvořák added the words "*Z Nového světa*" ("*From the New World*")

at the head of the title page in the middle of November 1893, just before his assistant Josef Jan Kovařík delivered the manuscript to Anton Seidl, who was to conduct the premiere. Many years later Kovařík commented:

There were and are many people who thought and think that the title is to be understood as meaning "American" symphony, i.e., a symphony with American music. Quite a wrong idea! This title means nothing more than "Impressions and Greetings from the New World"—as the master himself more than once explained.

All in all, then, the American influence seems to be, for the most part, exotic trimming on a framework basically characteristic of the Czech composer. Today, nearly 120 years after the first performance of the piece, we can't get so exercised over the question of whether or not the symphony is really American music; the point is moot now that American composers have long since ceased functioning as imitators of European art. Still, there is little reason to doubt Dvořák's evident sincerity when he wrote to a Czech friend during the time he was composing it, "I should never have written the symphony 'just so' if I hadn't seen America."

The two middle movements, according to Dvořák, were inspired in part by passages in *The Song of Hiawatha*. The slow movement was suggested by the funeral of Minnehaha in the forest, but at the same time Dvořák instilled a deep strain of his own homesickness for Bohemia (perhaps it is no accident that the text that came to be attached to this melody was "Goin' home").

Dvořák's image for the third movement was the Indian dance in the scene of Hiawatha's wedding feast. Though it is nearly impossible to find anything that could be considered "Indian" music in this very Czech dance, he must have been referring to the dance of Pau-Puk-Keewis, who, after dancing "a solemn measure," began a much livelier step. The whirling opening section has many of the same rhythmic shifts and ambiguities as the Czech furiant, and the remaining melodic ideas are waltzes, graceful and energetic by turns.

The last movement is basically in sonata form, but Dvořák stays so close to home base, harmonically speaking, and uses such square thematic ideas that there is not much energy until the very end, when, gradually, elements of all three earlier movements return in contrapuntal combinations (most stunning of these is the rich chord progression from the opening of the second movement, played fortissimo in the brass and woodwinds over stormy strings). Somehow in these closing pages we get the Czech Dvořák, the Americanized Dvořák, and even a strong whiff of Wagner (for a moment it sounds as if the *Tannhäuser* Venus is about to rise from the Venusberg) all stirred into a heady concoction to bring the symphony to its energetic close.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.



Guest Artists

For a biography of David Zinman, see page 13.

Emanuel Ax

In recognition of the bicentenaries of Chopin and Schumann in 2010 and in partnership with London's Barbican, Amsterdam's Concertgebouw, New York's Carnegie



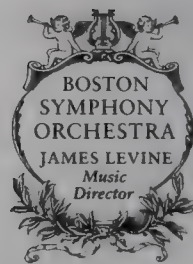
Hall, the Los Angeles Philharmonic, and the San Francisco Symphony, pianist Emanuel Ax commissioned new works from composers Thomas Adès, Peter Lieberson, and Stephen Prutsman for three recital programs to be presented in each of those cities with colleagues Yo-Yo Ma and Dawn Upshaw. Other recent and upcoming engagements include returns to the orchestras of Chicago, Philadelphia, and Boston for subscription concerts, a tour of Asia with the New York Philharmonic under Alan Gilbert, and tours of Europe with the Chamber Orchestra of Europe under James Conlon and the Pittsburgh Symphony under Manfred Honeck. Highlights of 2008-09 included a duo-recital tour with Yefim Bronfman that included performances at Chicago's Orchestra Hall, Walt Disney

Hall in Los Angeles, and Carnegie Hall; a performance with Itzhak Perlman and Yo-Yo Ma at Carnegie Hall; and solo recital tours in North America and Europe. Mr. Ax toured the Far East with the Dresden Staatskapelle and Fabio Luisi, with whom he recorded Strauss's *Burleske* for Sony Classical; performed with the Tonhalle Orchestra, the Bayerischer Rundfunk Orchestra in Munich and at Carnegie Hall, the London Philharmonia, and the Orchestre National de France; and, along with Yo-Yo Ma, collaborated with the Mark Morris Dance Group in a dance work jointly commissioned by Tanglewood and the Mostly Mozart Festival. An exclusive Sony Classical recording artist since 1987, Mr. Ax recently released Mendelssohn piano trios with Yo-Yo Ma and Itzhak Perlman, Strauss's *Enoch Arden* narrated by Patrick Stewart, and a disc of two-piano music with Yefim Bronfman. Mr. Ax has received Grammy awards for the second and third volumes of his cycle of Haydn's piano sonatas. He has also made a series of Grammy-winning recordings with Yo-Yo Ma of the Beethoven and Brahms cello sonatas. In recent years, Mr. Ax has turned his attention toward the music of twentieth-century composers, premiering works by John Adams, Christopher Rouse, Krzysztof Penderecki, Bright Sheng, and Melinda Wagner. He is also a devoted chamber musician; he has worked regularly with such artists as Young Uck Kim, Cho-Liang Lin, Yo-Yo Ma, Edgar Meyer, Peter Serkin, and Jaime Laredo, and was a frequent collaborator with the late Isaac Stern. Born in Lvov, Poland, Emanuel Ax moved to Winnipeg, Canada, with his family as a young child. His studies at the Juilliard School were supported by the sponsorship of the Epstein Scholarship Program of the Boys Clubs of America. He subsequently won the Young Concert Artists Award, the first Arthur Rubinstein International Piano Competition in Tel Aviv in 1974, and the Avery Fisher Prize. He attended Columbia University, where he majored in French. He is a Fellow of the American Academy of Arts and Sciences and holds honorary doctorates of music from Yale and Columbia universities. He has appeared often with the BSO since his debuts at Tanglewood in August 1978 and at Symphony Hall in December 1980. He last performed with the orchestra at Tanglewood in August 2009 and in subscription concerts in April 2010.



2010 Tanglewood

Boston Symphony Orchestra
129th season, 2009–2010



Sunday, August 29, 2:30pm

THE GREAT BENEFACTORS CONCERT

CELEBRATING THE 40TH ANNIVERSARY OF THE TANGLEWOOD FESTIVAL CHORUS

JOHN OLIVER CONDUCTING

J.S. BACH

"Jesu, meine Freude," BWV 227, Motet for five-part mixed chorus

TANGLEWOOD FESTIVAL CHORUS

with RICHARD SVOBODA, bassoon

JULES ESKIN, cello

EDWIN BARKER, double bass

MARK KROLL, harpsichord

JAMES DAVID CHRISTIE, organ

Text and translation begin on page 33.

Please note that there is no intermission in this concert.

Kevin Toler



KURT MASUR CONDUCTING

BEETHOVEN

Symphony No. 9 in D minor, Opus 125

Allegro ma non troppo, un poco maestoso

Molto vivace—Presto—Tempo I—

Presto—Tempo I

Adagio molto e cantabile—Andante moderato—

Tempo I—Andante—Adagio

Presto—Allegro ma non troppo—Vivace—

Adagio cantabile—Allegro moderato—

Allegro—Allegro assai—Presto—Allegro

assai—Allegro assai vivace, alla Marcia—

Andante maestoso—Adagio ma non troppo,

ma divoto—Allegro energico, sempre

ben marcato—Allegro ma non tanto—

Prestissimo

NICOLE CABELL, soprano

MARIETTA SIMPSON, mezzo-soprano

GARRETT SORENSON, tenor

JOHN RELYEA, bass-baritone

TANGLEWOOD FESTIVAL CHORUS, JOHN OLIVER, conductor

Text and translation begin on page 40.

This afternoon's appearance by the Tanglewood Festival Chorus is supported by the Alan J. and Suzanne W. Dworsky Fund for Voice and Chorus.

We are fortunate that tenor Garrett Sorenson was available at short notice to substitute for Marcus Haddock in today's performance of Beethoven's Ninth Symphony. Mr. Haddock has been recovering steadily from a stroke suffered in April 2009 and expects to be performing again in the near future.



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IN MEMORIAM

George H. Kidder

June 14, 1925–August 20, 2009



At the close of last summer's Tanglewood season, the Boston Symphony Orchestra announced with great sadness the passing of a beloved member of the BSO family, Life Trustee and former BSO President George H. Kidder. George's contributions to the creation of Ozawa Hall and the development of the Bernstein Campus are remembered today with the performance of one of his favorite pieces, Beethoven's Symphony No. 9.

A respected and admired leader of the BSO for decades, George became a member of the BSO family more than 75 years ago, upon first attending Symphony at a very young age, leading to a lifelong passion for

music as well as his commitment to the orchestra. He was elected an Overseer in 1968, a Trustee in 1977, and a Life Trustee in 1994; he became President of the Orchestra in 1987, his tenure lasting until 1994. George's legacy follows from his strong, wise, even-handed leadership in making decisions that affected the long-term future of the orchestra, particularly the expansion of the Tanglewood campus, as mentioned in the accompanying reminiscence by BSO Trustee, Caroline Taylor, who worked closely with George from the time she first joined the BSO staff nearly thirty years ago.

Upon hearing of George's passing, his close friend John Williams shared these thoughts: "George Kidder's passing marks the end of an illustrious chapter in the history of our beloved Boston Symphony Orchestra. The years in which he guided the orchestra as President were marked by his grace and wisdom; and through his contributions to the City of Boston, to music, and his visionary expansion of Tanglewood, he leaves a legacy unlikely to be surpassed. He will be greatly missed."

Stu Rosner



Recollections of a Friend

"Hello, dearie," I can hear him call, cheerily, across the lawn at Tanglewood, clad in his cardinal-red sports-coat (although he might cringe, given his undisputed Episcopalian ties, at that adjective).

He loved that place, Tanglewood, so much so that he gambled—or so it was thought—on more than doubling the size of its already ample grounds. He forged ahead with the acquisition of Highwood, the estate then owned by the family of Warren G. Harding, for what at the time seemed too exorbitant and unnecessary a price for the Boston Symphony to pay for another manor house with a lawn.

George didn't stop there; with that beautiful and luxuriant acreage, he led the way in devising and building Seiji Ozawa Hall, the award-winning jewel box of a chamber music room, in addition to the creation of the Bernstein campus, giving the Tanglewood Music Center students a proper home for the first time in the school's history.

He was a member of a rare and disappearing species: someone who was a product of position and privilege, yet who felt a deep obligation to serve his community and fellow man. I always thought that Tom Brokaw's *The Greatest Generation* could have been written with him in mind. Ditto the poem "If" by Rudyard Kipling. He was passionate, impish, persuasive turned stubborn, courageous turned feisty when the situation warranted. He was a leader—willing to risk disapproval to stand on principle, come hell or high water.

George could and did invoke his particular and elegant command of the English language—with his quintessential Brahminese he could read the phone book and transform it into a psalm. He was aided mightily by that stentorian speaking voice—only a step away, one could imagine, from morphing into a reedy, mellifluous tenor.

He was not unaware of his gifts, and he loved nothing more than a chance to display them on behalf of his beloved Boston Symphony. He once called working for the BSO the best volunteer job in the city of Boston.

Perhaps my favorite example of George being George—and to great acclaim—came during the Boston Pops' first tour to Japan, in 1986 under the baton of John Williams.

The orchestra arrived just prior to Thanksgiving, which meant musicians and staff had to forego the American holiday. The Japanese presenters, aware of this sacrifice, threw a special opening party in honor of this hallowed tradition. However, in their enthusiasm, they seemed to have confused Thanksgiving and Halloween. They presented the orchestra with a small play, complete with jack-o'-lanterns, witches, turkey sushi, and the *pièce de résistance*, George cast as Miles Standish.

After the great success of the event, the promoter turned to John Williams, breathed a sigh of relief, and said "Thank you for bringing with you such a great actor as Mr. Kidder."

We at the Boston Symphony were blessed to have had him as our advocate and champion.

CAROLINE TAYLOR

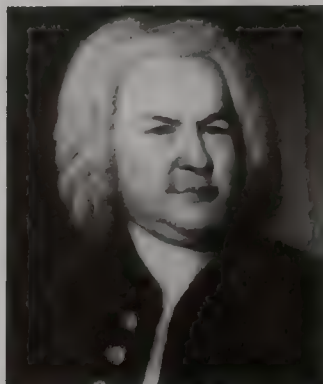
NOTES ON THE PROGRAM

Johann Sebastian Bach (1685-1750)

"Jesu, meine Freude," Motet for chorus, with cello, double bass, bassoon, and organ, BWV 227

First Tanglewood performance: July 15, 1977, Tanglewood Festival Chorus, John Oliver cond. *Only other Tanglewood performance:* August 28, 1998, performers as above.

J.S. Bach left six works identified as "motets." Few terms in the history of music have longer pedigrees or mean more different things. For Bach, the motet was a setting for several voice parts of a sacred text in which each phrase received its own musical treatment according to the significance of the words. It was thus a chain of musical



gestures proceeding through the text, highlighting its meaning to the listener. That tradition was already an old one in Bach's day, going back to the high Renaissance of the sixteenth century. Latin motets were still used in the Sunday worship service, and Bach might have composed newer German motets, but he preferred to turn his energies to the more elaborate and modern cantata. His motets were composed for various occasions outside the regular liturgy. They were most frequently performed as part of funeral services, but they could be called upon for other occasions as well. Whatever their function, the motets are a rich demonstration of Bach's ability to write music that translates every word, every phrase, into an expressive detail without losing sight of the overall architecture.

The best-known of Bach's motets, *Jesu, meine Freude* draws its text from two different sources: the eighth chapter of Paul's Epistle to the Romans; and a familiar Lutheran chorale with a text by Johann Franck and a melody by Johann Crüger, which had first appeared in the 1653 hymnal *Praxis pietatis melica*. Bach's motet was almost certainly composed for a funeral, since the verse from *Romans* that makes up the tenth movement was commonly used as the pastor's text for a funeral sermon. But we do not know for sure when the motet was composed or for whom. Nor is it clear why Bach chose the chorale *Jesu, meine Freude* for this motet, since it was not a song normally connected with funerals. Possibly he did so in accordance with the wishes of the family of the deceased.

A Tribute to Mary H. Smith (January 19, 1922-August 12, 2010)

John Oliver and the Tanglewood Festival Chorus offer today's performance of Bach's *Jesu, meine Freude* in memory of Mary H. Smith, a great friend and benefactor of the chorus who, as the BSO's Concert Manager, was instrumental in the formation of the chorus in 1970.

A longtime staff member who held various positions with the BSO between 1949 and 1975, Mary Hunting Smith passed away earlier this month, at 88, following an extended illness. She began her BSO work as secretary in the program office, later becoming secretary to the manager; press director; Concert Manager, and Assistant Manager, Concerts and Artists. She played an important role in organizing the BSO's historic 1956 tour to Europe and the Soviet Union, also collecting concert programs, photographs, postcards, and other tour memorabilia that she presented to the BSO Archives several years ago with additional BSO-related materials. Mary remained active as a member of the Archives Committee during the 1990s, traveling to Boston from her home in the Berkshires and sharing her recollections of the orchestra with great sensitivity, insight, and humor—attributes that had long endeared her to so many friends and colleagues during her time with the BSO.



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From the New World

David Zinman, conductor
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1:30-2:30 pm	Check in
2:30-3:40 pm	SOL GITTLEMAN, University Professor, Tufts
3:40-4:00 pm	Break
4:00-5:10 pm	CATHERINE SANDERSON, Professor of Psychology, Amherst
5:10-5:30 pm	Break
5:30-6:40 pm	CRAIG WRIGHT, Professor of Music, Yale
6:40-8:00 pm	Boxed Dinner, Hawthorne Tent
8:30-10:30 pm	BOSTON SYMPHONY ORCHESTRA Koussevitzky Music Shed

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What is clear is that Bach here created one of the great monuments of the choral repertory, sturdy in architectural shape, vivid in expressive effect, and profound in substance. He set all six stanzas of Franck's chorale text, interspersing them with verses from Paul's letter that deal with the opposition between "life in the Spirit" through Christ and "life in the flesh" through the things of the world. Each stanza of the chorale text employs Crüger's tune, though the treatments vary throughout, reflecting the expressive aim. The last line of the final stanza is the same as the first line of the first stanza, "*Jesu, meine Freude*," so that the outset of the work is also its summation.

The structure of the chorale, with the first and last lines being the same, both textually and melodically, played directly into one of Bach's favorite architectonic devices and probably suggested the overall shape of the score. Bach liked to arrange multi-movement compositions in a kind of arch-form, with the movements placed in a mirror image around a central core that is the hinge on which the whole score is balanced. This symmetrical arrangement is often referred to as "chiastic" from the Greek letter *chi* (X), which is, of course, a kind of cross and therefore especially suitable as a symbolic structure in a work espousing Christian belief.

Bach's chiastic structure is most apparent in the fact that the first and last movements are identical harmonizations of the chorale text. The next inside movements, second and tenth, though not identical, are slightly varied treatments of the same musical material setting very similar passages from Romans. The remaining movements are all balanced, with regard to number of voices and treatment of the chorale melody, around the central fugue (the sixth movement), which deals with the opposition between "Spirit" and "flesh."

As impressive as Bach's carefully wrought architecture is the way he expresses his text throughout, particularly the light vocal roulades on "*Geist*" ("Spirit") as opposed to heavier chordal treatment for "*Fleisch*" ("flesh"). Even more striking is the flexibility with which Bach gives dramatic treatment to individual lines or words even within a chorale harmonization, which would seem to allow little opportunity for such liberties. Bach wrote music of larger scope, but even in his vast output there is little that surpasses *Jesu, meine Freude* in shapeliness, technical aplomb, and expressive power.

STEVEN LEDBETTER

Steven Ledbetter was program annotator of the Boston Symphony Orchestra from 1979 to 1998 and now writes program notes for other orchestras and ensembles throughout the country.

"Jesu, meine Freude," BWV 227

I.

[Stanza 1]

Jesu, meine Freude,
meines Herzens Weide,
Jesu, meine Zier!
Ach, wie lang, ach lange
ist dem Herzen bange
und verlangt nach dir!
Gottes Lamm, mein Bräutigam,
ausser dir soll mir auf Erden
nichts sonst liebers werden.

Jesus, my joy,
my heart's pasture,
Jesus, my adornment!
Ah, how long, how long
my heart has been in fear
and has longed for you.
Lamb of God, my bridegroom,
aside from you, nothing on earth
shall be dear to me.

Es ist nun nichts Verdammliches
in denen, die in Christo Jesu sind,
die nicht nach dem Fleische wandeln,
sondern nach dem Geist.

[Stanza 2]

Unter deinem Schirmen
bin ich vor den Stürmen
aller Feinde frei.
Lass den Satan wittern,
Lass den Feind erbittern,
mir steht Jesus bei.
Ob es itzt gleich kracht und blitzt,
ob gleich Sünd und Hölle schrecken:
Jesus will mich decken.

Denn das Gesetz des Geistes, der da
lebendig machet in Christo Jesu, hat
mich frei gemacht von dem Gesetz der
Sünde und des Todes.

[Stanza 3]

Trotz dem alten Drachen,
trotz des Todes Rachen,
trotz der Furcht darzu!
Tobe, Welt, und springe,
ich steh hier und singe
in gar sichrer Ruh.
Gottes Macht hält mich in acht;
Erd und Abgrund muss verstummen
ob sie noch so brummen.

Ihr aber seid nicht fleischlich, sondern
geistlich, so anders Gottes Geist in euch
wohnet, wer aber Christi Geist nicht
hat, der ist nicht sein.

[Stanza 4]

Weg mit allen Schätzen!
Du bist mein Ergötzen,
Jesu, meine Lust!
Weg ihr eitlen Ehren,
ich mag euch nicht hören,

II.

There is therefore now no condemnation
for those who are in Christ Jesus,
who walk not according to the flesh,
but according to the spirit.

—*Romans 8:1, 4*

III.

Under thy protection
I am set free from the storms
of all my foes.
Let Satan suspect,
let the Enemy provoke!
Jesus stands by me.
Even amid thunder and lightning,
amid the terrors of sin and hell,
Jesus will protect me.

IV.

For the law of the spirit of life in
Christ Jesus has set me free of the law
of sin and death.

—*Romans 8:2*

V.

Defy the old serpent,
defy the jaws of death,
defy the fear of death!
Rage, world, and break;
I'll stand here and sing
in utterly secure peace.
God's might holds me safe;
earth and abyss must grow silent,
however much they roar now.

VI.

But you are not of the flesh, you are in
the spirit, if the spirit of God really dwells
in you. And anyone who does not have
the Spirit of Christ does not belong to
him.

—*Romans 8:9*

VII.

Away with all treasures!
You are my delight,
Jesus, my joy!
Away, vain honors,
I don't want to hear you;

bleibt mir unbewusst!
Elend, Not, Kreuz, Schmach und Tod
soll mich, ob ich viel muss leiden,
nicht von Jesu scheiden.

So aber Christus in euch ist, so ist der
Leib zwar tot um der Sünde willen; der
Geist aber ist das Leben um der
Gerechtigkeit willen.

[Stanza 5]

Gute Nacht, o Wesen,
das die Welt erlesen
mir gefällt du nicht.
Gute Nacht, ihr Sünden,
bleibet weit dahinten,
kommt nicht mehr ans Licht!
Gute Nacht, du Stolz und Pracht!
Dir sei ganz, du Lasterleben,
gute Nacht gegeben.

So nun der Geist des, der Jesum von den
Toten auferwecket hat, in euch wohnt,
so wird auch derselbige, der Christum
von den Toten auferwecket hat, eure
sterbliche Leiber lebendig machen um
des willen, das sein Geist in euch wohnt.

[Stanza 6]

Weicht, ihr Trauergeister,
denn mein Freudenmeister,
Jesus tritt herein.
Denen, die Gott lieben,
muss auch ihr Betrüben
lauter Zucker sein.
Duld ich schon hier Spott und Hohn,

dennoch bleibst du auch im Leide,

Jesu, meine Freude.

be unknown to me.
Misery, want, crucifixion, shame, and
death shall—although I must suffer
much—never separate me from Jesus.

VIII.

But if Christ is in you, although your
bodies are dead because of sin, your
spirits are alive because of
righteousness.

—*Romans 8:10*

IX.

Good night, o substance,
that has chosen the world,
you please me not.
Good night, you sins,
remain far away,
come no more to light.
Good night, pride and splendor!
To you, o life of depravity,
I say once and for all: Good night.

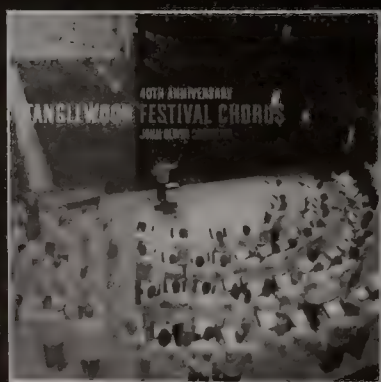
X.

If the Spirit of him who raised Jesus from
the dead dwells in you,
he who raised Christ Jesus
from the dead will
give life to your mortal bodies also,
through his Spirit which dwells in you.
—*Romans 8:11*

XI.

Disperse, ye spirits of gloom,
for the master of my joy,
Jesus, enters.
To those who love God,
even their sorrows must be
pure delight.
Even though I suffer scorn and derision
here,
nevertheless even in sorrow you will
remain,
Jesus, my joy.

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PHOTOGRAPHY: WALTER H. SCOTT



Ludwig van Beethoven (1770-1827)

Symphony No. 9 in D minor, Opus 125

First performance: May 7, 1824, Kärntnerthor Theater, Vienna, with the deaf composer on stage beating time, but Michael Umlauf cond.; Henriette Sontag, Karoline Unger, Anton Haitzinger, and Joseph Seipelt, soloists. *First BSO performance:* March 1882, Georg Henschel cond.; Mrs. Humphrey Allen, Mary H. How, Charles R. Adams, and V. Cirillo, soloists. *First Tanglewood performance:* August 4, 1938, to inaugurate the Music Shed, Serge Koussevitzky cond.; Jeannette Vreeland, Anna Kaskas, Paul Althouse, and Norman Cordon, soloists; Cecilia Society chorus, Arthur Fiedler cond. *Most recent Tanglewood performance:* August 23, 2009, Michael Tilson Thomas, cond.; Erin Wall, Kendall Gladen, Stuart Skelton, and Raymond Aceto, soloists; Tanglewood Festival Chorus, John Oliver, cond.

Beethoven's Ninth Symphony in D minor is one of the most beloved and influential of symphonic works, and one of the most enigmatic. Partly it thrives in legends: the unprecedented introduction of voices into a symphony, singing Schiller's "Ode to

Joy"; the Vienna premiere in 1824, when the deaf composer could not hear the frenzied ovations behind him; the mystical beginning, like matter coalescing out of the void, that would be echoed time and again by later composers—Brahms, Bruckner, Mahler. Above all there is the choral theme of the last movement, one of the most familiar tunes in the world.

On the face of it, that in his last years Beethoven would compose a paean to joy is almost unimaginable. As early as 1802, when he faced the certainty that he was going deaf, he cried in the "Heiligenstadt Testament": "For so long now the heartfelt echo of true joy has been a stranger to me!" Through the next twenty years before he took up the Ninth, he lived with painful and

humiliating illness. The long struggle to become legal guardian of his nephew, and the horrendous muddle of their relationship, brought him to the edge of madness.

The idea of setting Schiller's Ode to music was actually not a conception of Beethoven's melancholy last decade. The poem, written in 1785 and embodying the revolutionary fervor of that era, is a kind of exalted drinking song, to be declaimed among comrades with glasses literally or figuratively raised. Schiller's utopian verses were the young Beethoven's music of revolt; it appears that in his early twenties he had already set them to music.

In old age we often return to our youth and its dreams. In 1822, when Vienna had become a police state with spies everywhere, Beethoven received a commission for a symphony from the Philharmonic Society of London. He had already been sketching ideas; now he decided to make Schiller's fire-drunk hymn to friendship, marriage, freedom, and universal brotherhood the finale of the symphony. Into the first three movements he carefully wove foreshadowings of the "Joy" theme, so in the finale it would be unveiled like a revelation.

The dramatic progress of the Ninth is usually described as "darkness to light." Scholar Maynard Solomon refines that idea into "an extended metaphor of a quest for Elysium." But it's a strange darkness and a surprising journey.

The first movement begins with whispering string tremolos, as if coalescing out of silence. Soon the music bursts into figures monumental and declamatory, and at the same time gnarled and searching. The gestures are decisive, even heroic, but the harmony is a restless flux that rarely settles into a proper D minor, or anything else. What kind of hero is rootless and uncertain? The recapitulation (the place where the opening theme returns) appears not in the original D minor but in a strange

D major that erupts out of calm like a scream, sounding not triumphant but somehow frightening. As coda there's a funeral march over an ominous chromatic bass line. Beethoven had written funeral marches before, one the second movement of the *Eroica* Symphony. There we can imagine who died: the hero, or soldiers in battle. Who died in the first movement of the Ninth?

After that tragic coda comes the Dionysian whirlwind of the scherzo, one of Beethoven's most electrifying and crowd-pleasing movements, also one of his most complex. Largely it is manic counterpoint dancing through dazzling changes of key, punctuated by timpani blasts. In the middle comes an astonishing Trio: a little wisp of folksong like you'd whistle on a summer day, growing through mounting repetitions into something hypnotic and monumental. So the second movement is made of complexity counterpoised by almost childlike simplicity—a familiar pattern of Beethoven's late music.

Then comes one of those singing, time-stopping Adagios that also mark his last period. It is alternating variations on two long-breathed, major-key themes. The variations of the first theme are liquid, meandering, like trailing your hand in water beside a drifting boat. There are moments of yearning, little dance turns, everything unfolding in an atmosphere of uncanny beauty.

The choral finale is easy to outline, hard to explain. Scholars have never quite agreed on its formal model, though it clearly involves a series of variations on the "Joy" theme. But why does this celebration of joy open with a dissonant shriek that Richard Wagner called the "terror fanfare," shattering the tranquility of the slow movement? Then the basses enter in a quasi-recitative, as if from an oratorio but wordless. We begin to hear recollections of the previous movements, each rebuffed in turn by the basses: opening of the first movement... no, not that despair; second movement... no, too frivolous; third movement... nice, the basses sigh, but no, too sweet. (Beethoven originally sketched a singer declaiming words to that effect, but he decided to leave the ideas suggested rather than spelled out.) *This*, then: the ingenuous little Joy theme is played by the basses unaccompanied, sounding rather like somebody (say, the composer) quietly humming to himself. The theme picks up lovely flowing accompaniments, begins to vary. Then, out of nowhere, back to the terror fanfare. Now in response a real singer steps up to sing a real recitative: "Oh friends, not these sounds! Rather let's strike up something more agreeable and joyful."

Soon the chorus is crying "*Freude!*"—"Joy!"—and the piece is off, exalting joy as the god-engendered daughter of Elysium, under whose influence love could flourish, humanity unite in peace. The variations unfold with their startling contrasts. We hear towering choral proclamations of the theme. We hear a grunting, lurching military march heroic in context ("Joyfully, like a hero toward victory") but light unto satiric in tone, in a style the Viennese called "Turkish." That resolves inexplicably into an exalted double fugue. We hear a kind of Credo reminiscent of Gregorian chant ("Be embraced, you millions! Here's a kiss for all the world!"). In a spine-tingling interlude we are exhorted to fall on our knees and contemplate the Godhead ("Seek him beyond the stars"), followed by another double fugue. The coda is boundless jubilation, again hailing the daughter of Elysium.

So the finale's episodes are learned, childlike, ecclesiastical, sublime, Turkish. In his quest for universality, is Beethoven embracing the ridiculous alongside the sublime? Is he signifying that the world he's embracing includes the elevated and the popular, West and East? Does the unsettled opening movement imply a rejection of the heroic voice that dominated his middle years, making way for another path?

In a work so elusive and kaleidoscopic, a number of perspectives suggest themselves. One is seeing the Ninth in light of its sister work, the *Missa Solemnis*. At the end of Beethoven's Mass the chorus is declaiming "*Dona nobis pacem*," the concluding prayer for peace, when the music is interrupted by the drums and trumpets of war. Just before the choir sings its last entreaty, the drums are still rolling in the distance. The Mass ends, then, with an unanswered prayer.

Beethoven's answer to that prayer is the Ninth Symphony, where hope and peace are not demanded of the heavens. Once when a composer showed Beethoven a work on which he had written "Finished with the help of God," Beethoven wrote under it: "Man, help yourself!" In the Ninth he directs our gaze upward to the divine, but ultimately returns it to ourselves. Through Schiller's exalted drinking song, Beethoven proclaims that the gods have given us joy so we can find Elysium on earth, as brothers and sisters, husbands and wives.

In the end, though, the symphony presents us as many questions as answers, and its vision of utopia is proclaimed, not attained. What can be said with some certainty is that its position in the world is probably what Beethoven wanted it to be. In an unprecedented way for a composer, he stepped into history with a great ceremonial work that doesn't simply preach a sermon about freedom and brotherhood, but aspires to help bring them to pass. Partly because of its enigmas, so many ideologies have claimed the music for their own; over two centuries Communists, Christians, Nazis, and humanists have joined in the chorus. Leonard Bernstein conducted the Ninth at the celebration of the fall of the Berlin Wall, and what else would do the job? Now the Joy theme is the anthem of the European Union, a symbol of nations joining together. If you're looking for the universal, here it is.

One final perspective. The symphony emerges from a whispering mist to fateful proclamations. The finale's Joy theme, prefigured in bits and pieces from the beginning, is almost constructed before our ears, hummed through, then composed and recomposed and decomposed. Which is to say, the Ninth is also music about music, about its own emerging, about its composer composing. And for what? "Be embraced, you millions! This kiss for all the world!" run the telling lines in the finale, in which Beethoven erected a movement of monumental scope on a humble little tune that anybody can sing, and probably half the world knows.

The Ninth Symphony, forming and dissolving before our ears in its beauty and terror and simplicity and complexity, is itself Beethoven's embrace for the millions, from East to West, high to low, naive to sophisticated. When the bass soloist speaks the first words in the finale, an invitation to sing for joy, the words come from Beethoven, not Schiller. It's the composer talking to everybody, to history. There's something singularly moving about that moment when Beethoven greets us person to person, with glass raised, and hails us as friends.

JAN SWAFFORD

Jan Swafford is an award-winning composer and author whose books include biographies of Johannes Brahms and Charles Ives, and *The Vintage Guide to Classical Music*. An alumnus of the Tanglewood Music Center, where he studied composition, he teaches at Tufts University and is currently working on a biography of Beethoven for Houghton Mifflin.

Text to the finale of Beethoven's Ninth Symphony,
based on Schiller's ode, "To Joy"

O Freunde, nicht diese Töne!
Sondern lasst uns angenehmere
anstimmen,
Und freudenvollere.

—Beethoven

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Wem der grosse Wurf gelungen,
Eines Freundes Freund zu sein,
Wer ein holdes Weib errungen,
Mische seinen Jubel ein!
Ja—wer auch nur eine Seele
Sein nennt auf dem Erdenrund!
Und wer's nie gekonnt, der stehle
Weinend sich aus diesem Bund.

Freude trinken alle Wesen
An den Brüsten der Natur,
Alle Guten, alle Bösen
Folgen ihrer Rosenspur.
Küsse gab sie uns und Reben,
Einen Freund, geprüft im Tod,

Wollust ward dem Wurm gegeben,
Und der Cherub steht vor Gott.

Froh wie seine Sonnen fliegen
Durch des Himmels prächt'gen
Plan,
Laufet, Brüder, eure Bahn,
Freudig wie ein Held zum Siegen.

Freude, schöner Götterfunken,
Tochter aus Elysium,

O friends, not these tones;
Rather, let us tune our voices

In more pleasant and more joyful song.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

He who has won in that great gamble
Of being friend unto a friend,
He who has found a goodly woman,
Let him add his jubilation too!
Yes—he who can call even one soul
On earth his own!
And he who never has, let him steal
Weeping from this company.

All creatures drink of Joy
At Nature's breasts.
All good, all evil souls
Follow in her rose-strewn wake.
She gave us kisses and vines,
And a friend who has proved faithful
even in death.

Lust was given to the Serpent,
And the Cherub stands before God.

As joyously as His suns fly
Across the glorious landscape of the
heavens,
Brothers, follow your appointed course,
Gladly, like a hero to the conquest.

Joy, beauteous, godly spark,
Daughter of Elysium,

Siti Rosner



Wir betreten feuertrunken,
Himmlische, dein Heiligtum.
Deine Zauber binden wieder,
Was die Mode streng geteilt,
Alle Menschen werden Brüder,
Wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder—überm Sternenzelt

Muss ein lieber Vater wohnen.

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?

Such ihn überm Sternenzelt!
Über Sternen muss er wohnen.

Freude, schöner Götterfunken,
Tochter aus Elysium,
Wir betreten feuertrunken,
Himmlische, dein Heiligtum.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!

Ihr stürzt nieder, Millionen?
Ahnest du den Schöpfer, Welt?

Such ihn überm Sternenzelt!
Brüder—überm Sternenzelt

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Wo dein sanfter Flügel weilt.

Seid umschlungen, Millionen!
Diesen Kuss der ganzen Welt!
Brüder—überm Sternenzelt

Muss ein lieber Vater wohnen.
Freude, schöner Götterfunken,
Tochter aus Elysium!
Freude, schöner Götterfunken!

Drunk with fire, O Heavenly One,
We come unto your sacred shrine.
Your magic once again unites
That which Fashion sternly parted.
All men are made brothers
Where your gentle wings abide.

Be embraced, ye Millions!
This kiss to the whole world!
Brothers—beyond the canopy of the
stars
Surely a loving Father dwells.

Do you fall headlong, ye Millions?
Have you any sense of the Creator,
World?
Seek him above the canopy of the stars!
Surely he dwells beyond the stars.

Joy, beauteous, godly spark,
Daughter of Elysium,
Drunk with fire, O Heavenly One,
We come unto your sacred shrine.

Be embraced, ye Millions!
This kiss to the whole world!

Do you fall headlong, ye Millions!
Have you any sense of the Creator,
World?
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This kiss to the whole world!
Brothers—beyond the canopy of the
stars
Surely a loving Father dwells.
Joy, beauteous, godly spark,
Daughter of Elysium!
Joy, beauteous, godly spark!

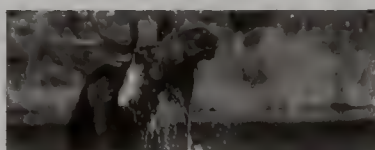
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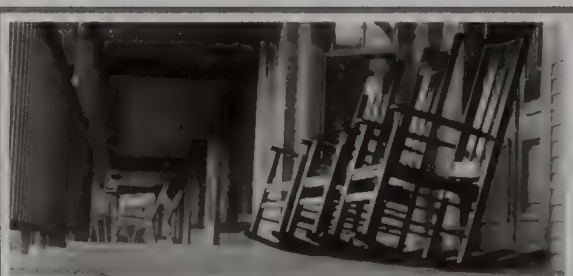


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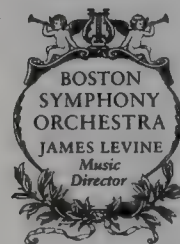
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Guest Artists

Kurt Masur

Kurt Masur is well known to orchestras and audiences alike as both a distinguished conductor and humanist. In September 2002 he became music director of the Orchestre National de France in Paris, assuming the title of Honorary Music Director for Life in September 2008. From 2000 to 2007 he was principal conductor of the London Philharmonic. From 1991 to 2002 he was music director of the New York Philharmonic; following his tenure he was named Music Director Emeritus, becoming the first New York Philharmonic music director to receive that title, and only the second (after the late Leonard Bernstein, who was named Laureate Conductor) to be given an honorary position. The New York Philharmonic established the Kurt Masur Fund for the Orchestra, endowing "conductor debut week" at the Philharmonic in perpetuity in his honor. From 1970 until 1996, Mr. Masur served as Gewandhaus Kapellmeister of the Leipzig Gewandhaus Orchestra; upon his retirement from that post, the Gewandhaus named him its first-ever Conductor Laureate. He holds the lifetime title of Honorary Guest Conductor of the Israel Philharmonic Orchestra. Since 1989, when he played a central role in the peaceful demonstrations that led to the German reunification, the impact of his leadership has attracted worldwide attention. His many honors include the Cross of the Order of Merit of the Federal Republic of Germany; the Gold Medal of Honor for Music from the National Arts Club; the titles of Commander of the Legion of Honor from the French government (subsequently upgraded to Grand Officer of the Legion of Honor, a rank rarely given to foreign citizens) and New York City Cultural Ambassador from the City of New York; Commander Cross of Merit of the Polish Republic; the Cross with Star of the Order of Merit of the Federal Republic of Germany; Germany's Great Cross of the Legion of Honor with Star and Ribbon, and, most recently, the Furtwängler Prize. In July 2004 he was appointed chairman of the Beethoven House in Bonn (the composer's birthplace). Kurt Masur made his United States debut with the Cleveland Orchestra in 1974 and led the Gewandhaus Orchestra on its first American tour that same year. He made his Boston Symphony debut in 1980 and his New York Philharmonic debut in 1981. He returns to the United States annually to conduct the Boston Symphony, New York Philharmonic, Cleveland Orchestra, Philadelphia Orchestra, Chicago Symphony, San Francisco Symphony, and the National Symphony Orchestra in Washington, D.C. In Europe he works with, among others, the Gewandhaus Orchestra, Dresden Philharmonic, Concertgebouw Orchestra, Berlin Philharmonic, Rome's Santa Cecilia Orchestra, the orchestras of Teatro La Scala and La Fenice, and the London Philharmonic. In July 2007, at his 80th Birthday Concert at the BBC Proms in London, he conducted joint forces of the London Philharmonic Orchestra and the Orchestre National de France. A professor at the Leipzig Academy of Music since 1975, Kurt Masur is also an Honorary Citizen of his hometown of Brieg. He has made well over 100 recordings with numerous orchestras and in 2008 celebrated sixty years as a professional conductor. Visit kurtmasur.com for further information. Since his BSO debut in 1980, Kurt Masur has appeared frequently with the Boston Symphony Orchestra in Symphony Hall and at Tanglewood. His most recent appearances with the orchestra were in subscription concerts in January 2009 and at Tanglewood in August 2009.



Nicole Cabell



Making her Boston Symphony debut in this concert, Nicole Cabell is fast becoming one of the world's most sought-after lyric sopranos. During the 2009-10 season she returned to the Metropolitan Opera to sing Musetta in *La bohème* and to the Lyric Opera of Chicago to sing Adina in *L'elisir d'amore*. She also made her New Orleans Opera debut in the role of Juliette. In concert, she debuted with the Cleveland Orchestra and Franz Welser-Möst as the soprano soloist in Brahms's *Ein deutsches Requiem* and returned to the Chicago Symphony Orchestra for performances of Mahler's Fourth Symphony with Markus Stenz; she also sang in Mahler's Second Symphony with the Singapore Symphony and John Nelson, and with the Accademia di Santa Cecilia and Antonio Pappano in Rome and on tour to La Scala in Milan. In recital, she performed in Urbana, Illinois; and Savannah, Georgia. Future engagements include returns in leading roles at the Metropolitan Opera, the Lyric Opera of Chicago, the Royal Opera House, Covent Garden, and the Deutsche Oper Berlin, and opera debuts in Cologne, Montreal, and Tokyo. Nicole Cabell's 2008-09 season brought her to the Metropolitan Opera for her house debut in *The Magic Flute*, as Pamina, and in *L'elisir d'amore*, as Adina. With her home company, the Lyric Opera of Chicago, she sang Leïla in Bizet's *Les Pêcheurs de perles* and an opera concert at Millenium Park conducted by the company's music director, Sir Andrew Davis. Other opera engagements included two role debuts: the Countess in Mozart's *Le nozze di Figaro* with the Cincinnati Opera and Micaëla in *Carmen* with the Deutsche Oper Berlin. In concert, Ms. Cabell sang in Copenhagen, Prague, Munich, Frankfurt, Dortmund, Ottawa, Indianapolis, and Raleigh. She appeared twice in recital at Carnegie Hall, first for Marilyn Horne's seventy-fifth birthday gala concert, then as part of Jessye Norman's Honor Festival. Other solo appearances were

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in Toronto, Berkeley, and Cincinnati; in addition, Ms. Cabell gave a series of cabaret concerts at the Orange County Performing Arts Center. Other recent engagements included debuts at Covent Garden as Eudoxie in concert performances of *La Juive*, with the Orchestra of St. Luke's at Carnegie Hall in Poulenc's *Gloria*, at the Santa Fe Opera as Musetta in *La bohème*, the Opéra de Montpellier as Adina in *L'elisir d'amore*, and the Deutsche Oper Berlin as Juliette, Ilia in *Idomeneo*, and Pamina in *Die Zauberflöte*. Notable concert appearances included *Carmina burana* and *Honey and Rue* with the Oslo Philharmonic and André Previn, the Górecki Third Symphony with the Minnesota Orchestra and Osmo Vänskä, and a return to the Indianapolis Symphony for a concert of arias with Mario Venzago. Ms. Cabell also appeared in recital in London and Tokyo, among other cities. She made her London concert debut at the Proms in Britten's *Les Illuminations* with the BBC Symphony Orchestra and Sir Andrew Davis. She returned to the Ravinia Festival for a crossover concert with James Conlon, to the Bard Music Festival for a recital of Franz Liszt Lieder and a concert of music by Halévy. Winner of numerous awards, including the 2005 BBC Singer of the World Competition in Cardiff, Ms. Cabell is a Decca recording artist. Her solo debut album, "Soprano," was named Editor's Choice by *Gramophone* and has received several awards, including the 2007 Georg Solti Orphée d'Or from the French Académie du Disque Lyrique, and an Echo Klassik Award in Germany. Nicole Cabell holds a bachelor's degree in vocal performance from the Eastman School of Music.

Marietta Simpson

Mezzo-soprano Marietta Simpson has been acclaimed for her performances with major orchestras throughout the United States, under many of the world's greatest conductors. Ms. Simpson's 2009-10 season included a performance of Mahler's *Rückert-Lieder* with the Memphis Symphony Orchestra, Beethoven's Ninth Symphony with the Columbus Symphony Orchestra, Verdi's Requiem with the Louisville Orchestra; Handel's *Messiah* with the Cincinnati Symphony Orchestra and the Detroit Symphony; Mendelssohn's *Die Erste Walpurgisnacht* and Bach's *St. Matthew* Passion with the Alabama Symphony; and a recital at the Kennedy Center. In 2008-09 Ms. Simpson sang Maria in *Porgy and Bess* in a return to the Lyric Opera of Chicago and performed Hindemith's *When Lilacs Last in the Dooryard Bloom'd* with the Cathedral Choral Society of Washington D.C., Verdi's Requiem with the Mendelssohn Club of Philadelphia, and Bach's Cantata

No. 78 and *Christmas Oratorio* at the Baldwin-Wallace Bach Festival. In summer 2009 she sang as soloist with the Philadelphia Orchestra in an evening of opera arias and spirituals. Other recent performances include Verdi's Requiem with the Nashville Symphony, Maria in *Porgy and Bess* for Washington National Opera, Opera Birmingham, Los Angeles Opera, and Opera Pacific; *Messiah* with the Baltimore and Nashville symphony orchestras, and the role of Dominga de Adviento in the world premiere of Peter Eötvös's *Love and Other Demons* at the Glyndebourne Festival Opera. Ms. Simpson made her New York Philharmonic debut under Kurt Masur in Mendelssohn's *Elijah*, followed by performances of Beethoven's *Missa Solemnis* and Ninth Symphony, and Bach's *St. John* Passion, also under Mr. Masur. She sang in Carnegie Hall's commemoration of the 250th anniversary of *Messiah* and performed Beethoven's Ninth Symphony with the New Jersey Symphony Orchestra, under Zdeněk Mácal, for the inauguration of the New Jersey Performing Arts Center in Newark. Both events were nationally televised. She toured in Poland, Germany, and Russia with Helmuth Rilling and the Stuttgart Bachakademie Orchestra and Chorus, and has sung at the Prague and Brno festivals, as well as at many festivals in the United States, including Grant Park, Ojai, and the Mann Music Center. Marietta Simpson has also sung as soloist with the Philadelphia



Orchestra, Milwaukee Symphony Orchestra, Chicago Symphony Orchestra, Vienna Philharmonic, and Berlin Philharmonic, among other ensembles, under such conductors as Daniel Barenboim, Sir Simon Rattle, and David Robertson. On the operatic stage, Ms. Simpson made her debut at Lyric Opera of Chicago singing the role of Addie in Marc Blitzstein's *Regina*, a role she later reprised at the Kennedy Center and Bard SummerScape Festival; and her debut at the Royal Opera House, Covent Garden, in Trevor Nunn's production of *Porgy and Bess*, which was filmed for British television. She has also toured Europe with Lorin Maazel and the Pittsburgh Symphony in concert performances of *Porgy and Bess*. She was a member of the Houston Opera Studio and has sung roles with the Mobile and Minnesota operas and the New York City Opera. Ms. Simpson made her Carnegie Hall debut in 1988 as soloist in Brahms's *Alto Rhapsody* with the Atlanta Symphony Orchestra under Robert Shaw. She can be seen on Video Artists International's complete version of Handel's *Messiah* with Robert Shaw and the Atlanta Symphony Orchestra, shown seasonally on PBS television. She has recorded Vivaldi's *Gloria*, Bach's *Magnificat*, Schubert's Mass No. 2 and Mass No. 6, Beethoven's Mass in C, Bach's B minor Mass, Janáček's *Glagolitic Mass*, Mahler's Symphony No. 8, Dvořák's *Stabat Mater*, and Szymanowski's *Stabat Mater* (Telarc), also

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Christopher Innvar and Kim Stauffer, A Streetcar Named Desire, 2009, photo by Kevin Sprague.

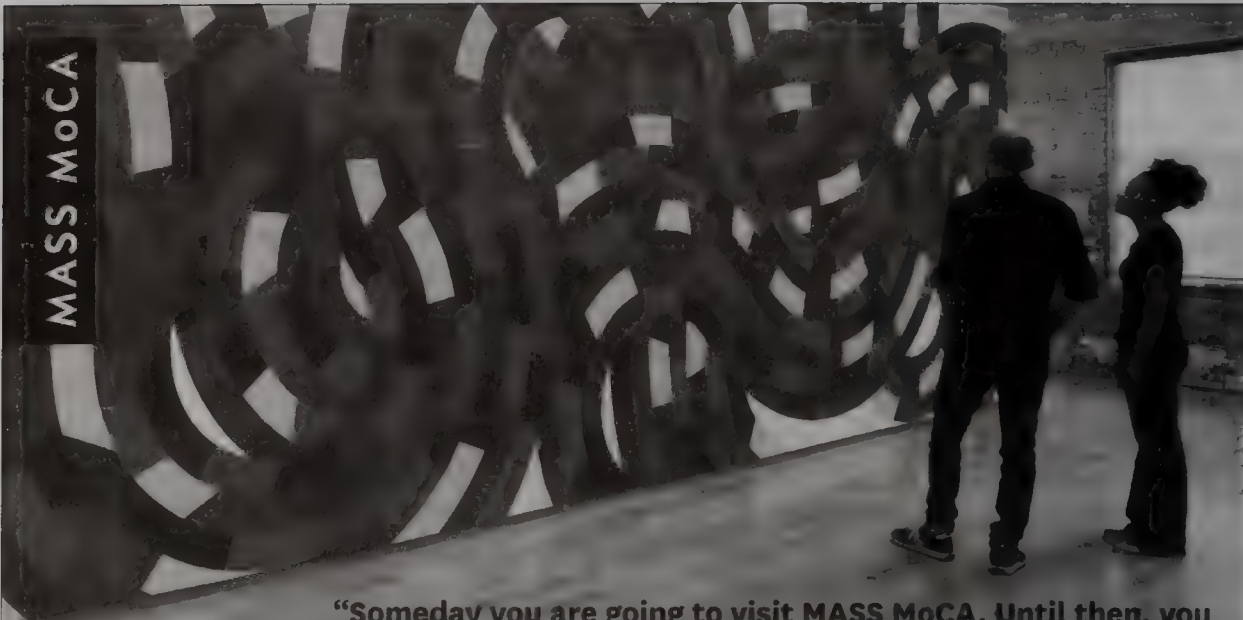
with Robert Shaw and the Atlanta Symphony Orchestra. She can also be heard on the EMI recording of *Porgy and Bess*, conducted by Sir Simon Rattle; and on the Grammy Award-winning recording of William Bolcom's *Songs of Innocence and Experience*, Leonard Slatkin conducting (Naxos). A native of Philadelphia, Ms. Simpson graduated from Temple University and received her master's degree in music from the State University of New York at Binghamton. She is an associate professor of voice at Indiana University. She made her BSO debut at Tanglewood in August 1996 and her subscription series debut in January 1998. Ms. Simpson's most recent performance with the orchestra was at Tanglewood in July 1998.

Garrett Sorenson

Garrett Sorenson's 2009-10 season began with *Salome* at San Francisco Opera, followed by Janáček's *Katya Kabanová* with Lyric Opera of Chicago. He made his debut with



Canadian Opera Company and with West Australian Opera as Don José in *Carmen*. Orchestral engagements included Handel's *Messiah* with the Alabama Symphony and Verdi's *Requiem* with the Grand Rapids Symphony. Mr. Sorenson's 2008-09 season included role debuts as Froh in *Das Rheingold* at the Metropolitan Opera under James Levine; the Duke of Mantua in *Rigoletto*, in his Arizona Opera debut; and, in his Kentucky Opera debut, the title role of Massenet's *Werther* opposite his wife, Elizabeth Batton, as Charlotte. Mr. Sorenson appeared as soloist in Beethoven's Ninth Symphony with the San Francisco Symphony under Michael Tilson Thomas (including a concert at Carnegie Hall), as well as with the Pacific Symphony. The 2007-08 season included Cassio in *Otello* at the Metropolitan Opera opposite Renée Fleming and Johan Botha, conducted by Semyon Bychkov. He made his role debut as Rodolfo in *La bohème* with Houston Grand Opera under Patrick Summers, and reprised Alfredo in *La traviata* for his Opera Colorado debut. He also made role debuts as Hoffmann in *Les Contes d'Hoffmann* with Opera Theatre of St. Louis conducted by Stephen Lord, and in the title role of *Faust* with New Orleans Opera. He appeared with Gotham Chamber Opera in Janáček's *Diary of One Who Disappeared* at the Morgan Library, New York, and also took part in the Marilyn Horne Foundation's annual concert at Zankel Hall. During the 2006-07 season, he returned to the Metropolitan Opera as Da-Ud in a new production of Richard Strauss's *Die ägyptische Helena* starring Deborah Voigt and conducted by Fabio Luisi. He also sang Alfredo in *La traviata* in the Met in the Parks series in August 2006. Other Met roles have included Alfred in *Die Fledermaus*, Scaramuccio in *Ariadne auf Naxos*, and Arturo in *Lucia di Lammermoor*, Shepherd in *Tristan und Isolde* under James Levine, Young Man in *Die Frau ohne Schatten*, and Youth in *Moses und Aron*, also under James Levine. Mr. Sorenson's Metropolitan Opera debut was in the role of Itulbo in Bellini's *Il pirata* opposite Renée Fleming, conducted by Bruno Campanella. He also performed at opening night of the 2004-05 Metropolitan Opera season as Cassio in *Otello* opposite Ben Heppner, again under James Levine. In summer 2006 Mr. Sorenson gave his first performances of Beethoven's Ninth Symphony under James Levine at the Verbier Festival. He also made acclaimed role debuts as Sam Kaplan in a new production of *Street Scene* at Opera Theatre of St. Louis, and as Don Ottavio in *Don Giovanni* at PORTopera in Portland, Maine. In 2006-07 he made his Houston Grand Opera debut as Don Ottavio under Patrick Summers, and his Santa Fe Opera debut as Leukkipos in a new production of Strauss's *Daphne* by Mark Lamos. In recent seasons Mr. Sorenson has returned to Boston Lyric Opera as Alfredo following his acclaimed appearance as Lensky there. He made his debut as the Italian Tenor in *Der Rosenkavalier* at Los Angeles Opera in a new production by Maximilian Schell, conducted by Kent Nagano. He made his debut at Opera Pacific in his first performances



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as Alfredo and sang Edgardo in *Lucia di Lammermoor* at PORTopera. He also made debuts with the Cleveland Orchestra in *Elektra* under Franz Welser-Möst, with the New York Philharmonic in a program of Viennese music, and with the Baltimore Symphony in a concert of arias and duets. Mr. Sorenson is a graduate of the Metropolitan Opera's Lindemann Young Artist Development Program, which he joined at the beginning of the 2001-02 season. In 2001, Mr. Sorenson was a member of the Santa Fe Opera Apprentice Program and made a last-minute substitution for the role of Werther in the Apprentice Showcase Scenes. He previously attended Texas Tech University, where he performed the role of Eisenstein in *Die Fledermaus* while still a baritone. Among his honors and awards, Mr. Sorenson was winner of the Opera Birmingham Young Singer Contest and the Sorantin Young Artist Award. He was also a finalist in the Loren L. Zachary Society Contest for Young Opera Singers and the Metropolitan Opera National Council auditions for the Southwest. He was a winner at the 2003 George London Foundation Competition. He also received a Sara Tucker Study Grant and a 2004 Richard Tucker Foundation Career Grant. He lives in Kentucky with his wife, Elizabeth Batton, and their sons. Mr. Sorenson made his Tanglewood debut in August 2008, as Lensky in Eugene Onegin with the Tanglewood Music Center Orchestra. He made his BSO subscription debut in January 2009 in concert performances of Simon Boccanegra under James Levine.

John Relyea

John Relyea continues to distinguish himself as one of today's finest bass-baritones.

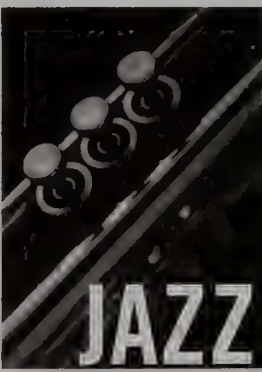
This season Mr. Relyea made his debut at the Lyric Opera of Chicago in *La Damnation de Faust*, and returned to the Metropolitan Opera for *Le nozze di Figaro* and the San Francisco Opera as Méphistophélès in *Faust*. He also performed with the Los Angeles Philharmonic, Cleveland Orchestra, Pittsburgh Symphony, and the Dresden Staatskapelle. Mr. Relyea has appeared in many of the world's most celebrated opera houses, including the Metropolitan Opera, San Francisco Opera, Seattle Opera, Paris Opera, Munich State Opera, Vienna State Opera, the Mariinsky Theater, and Royal Opera House, Covent Garden. He has sung the title roles in *Le nozze di Figaro*, *Bluebeard's Castle*, and *Aleko*; Méphistophélès in *La Damnation de Faust*, the Four Villains in *Les Contes d'Hoffman*, Raimondo in *Lucia di Lammermoor*, Giorgio in *I puritani*, Escamillo in *Carmen*, Don Basilio in *Il*

barbiere di Siviglia, Alidoro in *La Cenerentola*, Nick Shadow in *The Rake's Progress*, Colline in *La bohème*, Marke in *Tristan und Isolde*, Caspar in *Der Freischütz*, Banquo in *Macbeth*, Collatinus in *The Rape of Lucretia*, and Garibaldo in *Rodelinda*. Mr. Relyea also appears regularly in concert with such orchestras as the Philadelphia Orchestra, Boston Symphony Orchestra, New York Philharmonic, Pittsburgh Symphony, Cleveland Orchestra, Minnesota Orchestra, Atlanta Symphony Orchestra, Met Chamber Orchestra, Israel Philharmonic, Montreal Symphony, Monnaie Orchestra, Swedish Radio Symphony Orchestra, Scottish Chamber Orchestra, the Philharmonia Orchestra, and the Berlin Philharmonic. He has worked with conductors including Harry Bicket, Pierre Boulez, Sir Colin Davis, Christoph von Dohnányi, Christoph Eschenbach, Bernard Haitink, Mariss Jansons, James Levine, Lorin Maazel, Sir Charles Mackerras, Sir Neville Marriner, Zubin Mehta, Kent Nagano, Sir Roger Norrington, Seiji Ozawa, Antonio Pappano, Sir Simon Rattle, Donald Runnicles, Esa-Pekka Salonen, Robert Spano, Wolfgang Sawallisch, and Ilan Volkov. He has also appeared at the Tanglewood, Ravinia, Blossom, Vail, Lanaudière, Salzburg, Edinburgh, Lucerne, and Mostly Mozart festivals, and in the BBC Proms. In recital, he has sung at Weill Hall and the Metropolitan Museum of Art in New York City, and Wigmore Hall in London, among other venues. Mr. Relyea's most recent recording, Mahler's Eighth Symphony with Sir Simon Rattle and the City



of Birmingham Symphony Orchestra, was released on EMI. He also recorded *Idomeneo* with Sir Charles Mackerras and the Scottish Chamber Orchestra (EMI) and appears on the Metropolitan Opera's DVD presentations of *Don Giovanni*, *I puritani*, and *Die Meistersinger von Nürnberg* (Deutsche Grammophon), and *Macbeth* (Metropolitan Opera HD Live Series). He is an alumnus of the Merola Opera Program and a former Adler Fellow at the San Francisco Opera. Mr. Relyea is the winner of the 2009 Beverly Sills Award and the 2003 Richard Tucker award. He made his BSO debut at Tanglewood in 1999 and his subscription series debut in January 2002. He appeared with the orchestra in Mahler's Eighth Symphony in subscription concerts and at Carnegie Hall in October 2004; he last sang at Tanglewood in July 2006.

To read about John Oliver and the Tanglewood Festival Chorus, see pages 16-18.


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John Oliver, Conductor

(Bach *Jesu, meine Freude* and Beethoven Symphony No. 9, August 29, 2010)

The Tanglewood Festival Chorus celebrates its 40th anniversary this summer. In the following list, § denotes membership of 40 years, * denotes membership of 35-39 years, and # denotes membership of 25-34 years; + is for those singing *Jesu, meine Freude*.

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Emily Anderson • Michele Bergonzi # • Joy Emerson Brewer + • Alison M. Burns •
Jeni Lynn Cameron + • Catherine C. Cave • Anna S. Choi • Saewon Lee Chun + •
Lorenzee Cole + # • Christine Pacheco Duquette # • Ann M. Dwelley •
Mary A. V. Feldman # • Margaret Felice • Karen Ginsburg • Kathy Ho • Eileen Huang + •
Cynthia Kassell • Polina Dimitrova Kehayova • Carrie Kenney • Donna Kim •
Nancy Kurtz + • Leslie A. Leedberg • Barbara Abramoff Levy * • Kieran Murray + •
Jaylyn Olivo + • Laurie Stewart Otten • Kimberly Pearson • Laura Stanfield Prichard •
Adi Rule + • Melanie Salisbury • Laura C. Sanscartier + • Johanna Schlegel •
Joan P. Sherman § • Stephanie Steele • Dana R. Sullivan

Mezzo-Sopranos

Virginia Bailey + • Martha A. R. Bewick • Betsy Bobo • Lauren A. Boice + •
Donna J. Brezinski • Janet L. Buecker • Abbe Dalton Clark + • Sarah Dorfman Daniello # •
Kathryn DerMarderosian • Diane Droste + • Paula Folkman # • Debra Swartz Foote •
Dorrie Freedman + * • Irene Gilbride + # • Mara Goldberg + • Lianne Goodwin •
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Gale Livingston + # • Katherine Mallin + • Anne Forsyth Martín + •
Cristina McFadden • Louise-Marie Mennier + • Ana Morel • Tracy Elissa Nadolny •
Fumiko Ohara # • Roslyn Pedlar • Laurie R. Pessah • Julie Steinhilber + # •
Cindy M. Vredeveld + • Jennifer A. Walker • Marguerite Weidknecht

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Stephen Chrzan + • Tom Dinger • Ron Efromson • Jonathan Erman • Keith Erskine •
Leon Grande • J. Stephen Groff # • David Halloran # • John Horigan •
James R. Kauffman # • Thomas Kenney • Lance Levine • Ronald Lloyd •
Henry Lussier + * • John Vincent MacInnis * • Ronald J. Martin • Glen Matheson + •
Mark Mulligan + • David Norris + # • Dwight E. Porter # • Guy F. Pugh •
Peter Pulsifer • Brian R. Robinson + • Sean Santry + • Blake Siskavich • Arend Sluis •
Peter L. Smith • Joseph Y. Wang

Basses

Thomas Anderson + • Thaddeus Bell • Nathan Black • Daniel E. Brooks # •
Stephen J. Buck • Matthew E. Crawford • Michel Epszstein + • Jim Gordon •
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Joshua H. Nannestad + • Eryk P. Nielsen + • Stephen H. Owades § • Donald R. Peck + •
Michael Prichard + • Bradley Putnam • Steven J. Ralston • Sebastian Remi •
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Martin Amlin, Rehearsal Pianist



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July 10–August 29

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Phone: 413-637-5393

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Sunday: 12:30pm for BSO concert ticket holders only

Schedule subject to change.

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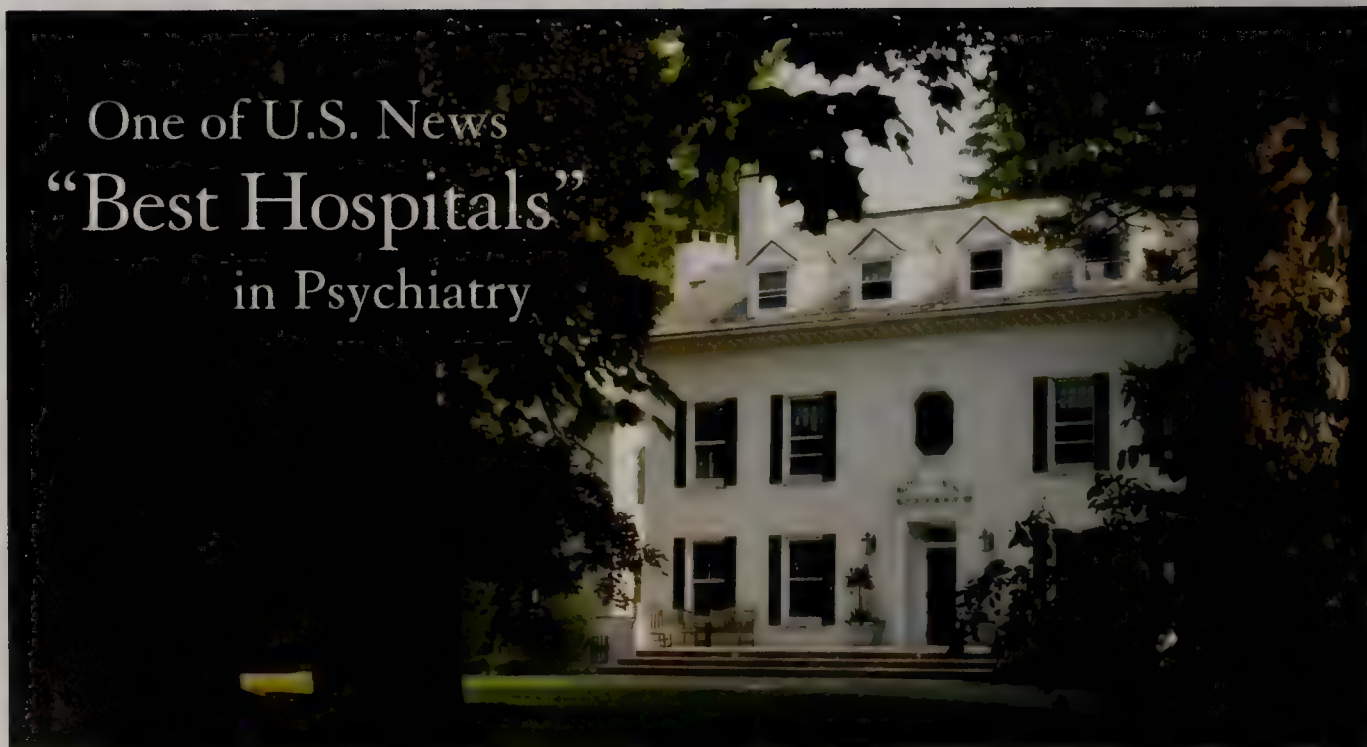
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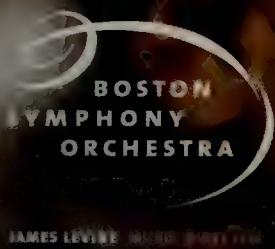
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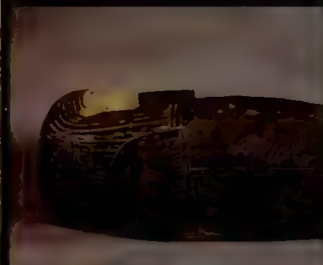
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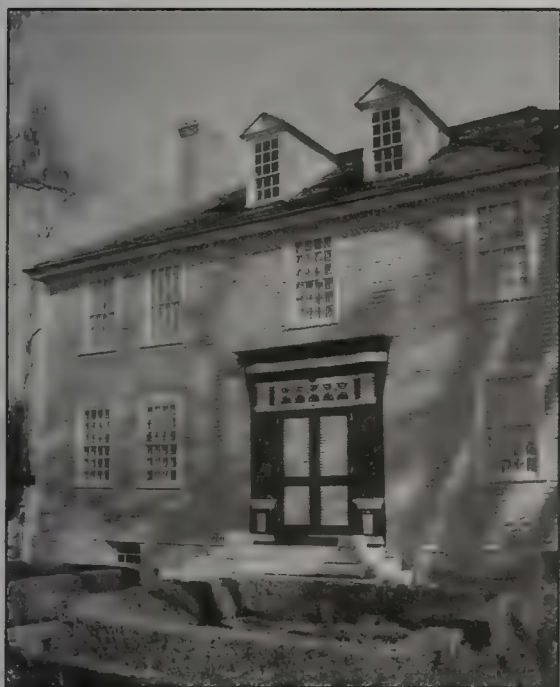
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August at Tanglewood

Sunday, August 1, 7:30pm

Monday, August 2, 7:30pm

Wednesday, August 4, 7:30pm

TMC VOCAL FELLOWS AND ORCHESTRA
CHRISTOPH VON DOHNÁNYI, conductor
(August 1 and 2)

KEITARO HARADA (TMC Fellow), conductor
(August 4)

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designer

MATTHEW MCCARTHY, lighting designer

STRAUSS *Ariadne auf Naxos*

*Fully staged production, sung in German with
English supertitles*

Tuesday, August 3, 8:30pm

Tanglewood on Parade

BSO, BOSTON POPS ORCHESTRA, and
TMC ORCHESTRA

KEITH LOCKHART, STEFAN ASBURY, and
JOHN WILLIAMS, conductors

A salute to John Williams on the occasion of
his 30th Tanglewood summer

*Grounds open at 2pm with family activities and
music throughout the afternoon; fireworks follow
the concert.*

Thursday, August 5, 8pm

BERNARDA FINK, mezzo-soprano

ANTHONY SPIRI, piano

Songs of Robert and Clara Schumann,
Granados, Gianneo, Dallapiccola, and
Rodrigo

Friday, August 6, 6pm (Prelude Concert)

MEMBERS OF THE BSO

Music of Gandolfi and Brubeck

Friday, August 6, 8:30pm

BSO—CHRISTOPH VON DOHNÁNYI,
conductor

RICHARD GOODE, piano

MENDELSSOHN *Calm Sea and Prosperous
Voyage*

MOZART Piano Concerto No. 14 in E-flat,
K.449

TCHAIKOVSKY Symphony No. 6, *Pathétique*

Saturday, August 7, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)

BSO program of Sunday, August 8

Saturday, August 7, 8:30pm

BSO—SHI-YEON SUNG, conductor

HILARY HAHN, violin

WAGNER Prelude to *Lohengrin*, Act III

SIBELIUS Violin Concerto

COPLAND *Quiet City*

STRAVINSKY Suite from *The Firebird*

Sunday, August 8, 2:30pm

BSO—CHRISTOPH VON DOHNÁNYI,
conductor

ARABELLA STEINBACHER, violin

BEETHOVEN Violin Concerto

DVOŘÁK Symphony No. 8

Sunday, August 8, 8:30pm

SILK ROAD ENSEMBLE

YO-YO MA, cello

A program marking the 10th anniversary of
the Silk Road Ensemble

Monday, August 9, 7:30pm

HERBIE HANCOCK

Tuesday, August 10, 8pm

PIERRE-LAURENT AIMARD, piano

MEMBERS OF THE CHAMBER ORCHESTRA
OF EUROPE

Music of J.S. Bach, Carter, and Ligeti

Friday, August 13, 6pm (Prelude Concert)

MEMBERS OF THE BSO

ALISA WEILERSTEIN, cello

Music of Brahms and Boccherini

Friday, August 13, 8:30pm

BSO—MIGUEL HARTH-BEDOYA, conductor

ELIZABETH ROWE, flute

ALISA WEILERSTEIN, cello

"Caminos del Inka: A Musical Journey"

FRANK *Illapa*, Tone Poem for Flute and
Orchestra

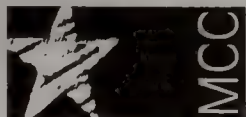
GOLIJOV *Mariel*, for Cello and Orchestra

Music of Robles, Compañón, Luzuriaga, Frank,
Leng, and López

Saturday, August 14, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)

BSO program of Sunday, August 15



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Saturday, August 14, 8:30pm

Film Night at Tanglewood

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JOHN WILLIAMS, conductor

ROBERT OSBORNE, host

BUTI YOUNG ARTISTS CHORUS

Marking John Williams's 30th summer at Tanglewood, celebrating great musical moments in Hollywood history, and honoring the work of director Steven Spielberg

Sunday, August 15, 2:30pm

BSO—ROBERT SPANO, conductor

JEAN-YVES THIBAUDET, piano

THOMAS MARTIN, clarinet

GERSHWIN *An American in Paris*

SCHULLER *Seven Studies on Themes of Paul Klee*

BERNSTEIN *Prelude, Fugue, and Riffs*

GERSHWIN Piano Concerto in F

Wednesday, August 18, 8pm

AUSTRALIAN CHAMBER ORCHESTRA

RICHARD TOGNETTI, violin and leader

STEVEN ISSERLIS, cello

Music of Elgar, Schumann, Vasks, and Mozart

Thursday, August 19, 8pm

ÉBÈNE STRING QUARTET

Music of Mozart, Bartók, and Beethoven

Friday, August 20, 6pm (Prelude Concert)

MEMBERS OF THE BSO

Music of Turina and Dvořák

Friday, August 20, 8:30pm

BSO—LUDOVIC MORLOT, conductor

DAWN UPSHAW, soprano

MOZART Symphony No. 31, *Paris*

CANTELOUBE Selections from *Songs of the Auvergne*

GOLIJOV Three Songs for Soprano and Orchestra

RAVEL *Mother Goose* (complete)

Saturday, August 21, 10:30am

Open Rehearsal (Pre-Rehearsal Talk, 9:30am)

BSO program of Sunday, August 22

Saturday, August 21, 8:30pm

BSO—SUSANNA MÄLKKI, conductor

JOSHUA BELL, violin

JEREMY DENK, piano

MENDELSSOHN Overture to *A Midsummer Night's Dream*; Double Concerto in D minor for violin, piano, and strings

BEETHOVEN Romance No. 2 for violin and orchestra; Symphony No. 4

Sunday, August 22, 2:30pm

BSO—GIANCARLO GUERRERO, conductor

GIL SHAHAM, violin

ADELE ANTHONY, violin

HIGDON *blue cathedral*

SARASATE *Song of the Nightingale*, *Zigeunerweisen*; *Navarra*

J.S. BACH Concerto in D minor for two violins and strings, BWV 1043

SUPPÉ *Poet and Peasant Overture*

BIZET Suite from *Carmen*

Tuesday, August 24, 8pm

GARRICK OHLSSON, piano

All-Chopin Program I

Thursday, August 26, 8pm

GARRICK OHLSSON, piano

All Chopin Program II

Friday, August 27, 6pm (Prelude Concert)

MEMBERS OF THE BSO

Music of Harbison and Beethoven

Friday, August 27, 8:30pm

BSO—DAVID ZINMAN, conductor

ISABEL BAYRAKDARIAN, soprano

TANGLEWOOD FESTIVAL CHORUS,

JOHN OLIVER, conductor

POULENC *Gloria*

HOLST *The Planets*

Saturday, August 28, 8:30pm

BSO—DAVID ZINMAN, conductor

EMANUEL AX, piano

BRAHMS Piano Concerto No. 2

DVOŘÁK Symphony No. 9, *From the New World*

Sunday, August 29, 2:30pm

BSO—KURT MASUR, conductor

JOHN OLIVER, conductor (Bach)

NICOLE CABELL, MARIETTA SIMPSON,

MARCUS HADDOCK, and JOHN RELYEA,

vocal soloists

TANGLEWOOD FESTIVAL CHORUS

J.S. BACH *Jesu, meine Freude*, Motet for chorus

BEETHOVEN Symphony No. 9

Wednesday, September 1, 7:30pm

CROSBY, STILLS, AND NASH

Saturday, September 4—

Sunday, September 5

TANGLEWOOD JAZZ FESTIVAL



2010 Tanglewood Music Center Schedule

Unless otherwise noted, all events take place in the Florence Gould Auditorium of Seiji Ozawa Hall. Other venues are the Shed and Theatre.

* indicates that tickets are available through the Tanglewood box office or SymphonyCharge.
 ♪ indicates that admission is free, but restricted to that evening's 8:30pm concert ticket holders.

Sunday, June 27, 11am, 3pm (Theatre) *

Monday, June 28, 11am, 3pm (Theatre) *

String Quartet Marathon: Four performances
 Music of HAYDN, BEETHOVEN, BRAHMS,
 SCHUMANN, and others, performed by
 fourteen string quartet ensembles. One ticket
 provides admission to all four performances.

Sunday, June 27, 8pm *

Monday, June 28, 8pm *

MARK MORRIS DANCE GROUP
 TANGLEWOOD MUSIC CENTER FELLOWS
 Choreography by Mark Morris to music of
 COWELL, CHOPIN, BEETHOVEN, and
 HARRISON

Sunday, July 4, 10am

Chamber Music for Brass and Percussion

Monday, July 5, 12pm

Opening Exercises
 (free admission; open to the public)

Monday, July 5, 2pm *

The Phyllis and Lee Coffey Memorial Concert
 TMC ORCHESTRA
 RAFAEL FRÜHBECK DE BURGOS and
 TMC CONDUCTING FELLOW, conductors
 FALLA Suite from *El amor brujo*
 ALBÉNIZ "Córdoba," "Granada," and
 "El Corpus en Sevilla"
 RIMSKY-KORSAKOV *Capriccio espagnol*
 DEBUSSY *La Mer*

Thursday, July 8, 8pm

Vocal Chamber Concert

Saturday, July 10, 6pm ♪

Prelude Concert

Sunday, July 11, 10am

Chamber Music

Monday, July 12, 8pm *

The Daniel Freed and Shirlee Cohen Freed
 Memorial Concert

TMC CHAMBER ORCHESTRA
 TMC CONDUCTING FELLOWS

BACH (orch. WEBERN) *Ricercare* from
The Musical Offering

SCHUBERT Symphony No. 5

STRAUSS Suite from *Le Bourgeois Gentilhomme*

Tuesday, July 13, 8pm

Vocal Chamber Concert

Saturday, July 17, 6pm ♪

Prelude Concert

Saturday, July 17, 8:30pm (Shed) *

The Leonard Bernstein Memorial Concert
 Supported by Dr. Raymond and Hannah H.
 Schneider, and Diane H. Lupean

TMC ORCHESTRA

MICHAEL TILSON THOMAS, conductor

KAREN CARGILL, mezzo-soprano

WOMEN OF THE TANGLEWOOD

FESTIVAL CHORUS

AMERICAN BOYCHOIR

MAHLER Symphony No. 3

Sunday, July 18, 10am

Chamber Music

Saturday, July 24, 2:30pm

Music of TMC Composition Fellows

Saturday, July 24, 6pm ♪

Prelude Concert

For TMC concerts other than TMC Orchestra concerts and opera performances, tickets are available one hour prior to concert start-time at the Ozawa Hall box office only. Tickets are \$11. Please note that availability of seats inside Ozawa Hall is limited and concerts may sell out.

Tickets for TMC Orchestra concerts (July 5, 12, 17, 25), opera performances (August 1, 2, 4), and FCM events (August 12-16) can be ordered in advance by calling SymphonyCharge at 1-888-266-1200 or (617) 266-1200.

Further information about TMC events is available at the Tanglewood Main Gate, by calling (413) 637-5230, or at TanglewoodMusicCenter.org. All programs are subject to change.

FRIENDS OF TANGLEWOOD AT THE \$75 LEVEL receive one free admission, and FRIENDS AT THE \$150 LEVEL OR HIGHER receive two free admissions to all TMC Fellow recital, chamber, and Festival of Contemporary Music performances, (excluding Mark Morris, opera, and TMC Orchestra concerts). Friends should present their membership cards at the Bernstein Gate one hour before concert time.

Additional and non-member tickets (excluding TMC Orchestra concerts) can be purchased one hour prior to each recital, chamber music, or Festival of Contemporary Music concert for \$11.

FOR INFORMATION ABOUT BECOMING A FRIEND OF TANGLEWOOD, please call (413) 637-5261 or visit bso.org.

Sunday, July 25, 10am

Chamber Music

Sunday, July 25, 8:00pm *

The Caroline and James Taylor Concert

TMC ORCHESTRA

HERBERT BLOMSTEDT and

TMC CONDUCTING FELLOWS, conductors

MENDELSSOHN *Fingal's Cave* Overture;

excerpts from *A Midsummer Night's Dream*

TCHAIKOVSKY *Romeo and Juliet*

HINDEMITH *Symphonic Metamorphoses*
on Themes of Weber

Wednesday, July 28, 8pm

Vocal Recital

Saturday, July 31, 6pm ♪

Prelude Concert

Sunday, August 1, 10am

Chamber Music

Sunday, August 1, 7:30pm (Theatre) *

Monday, August 2, 7:30pm (Theatre) *

Wednesday, August 4, 7:30pm (Theatre) *

TMC VOCAL FELLOWS AND ORCHESTRA

CHRISTOPH VON DOHNÁNYI, conductor
(August 1 and 2)

KEITARO HARADA (TMC Fellow),

conductor (August 4)

IRA SIFF, director

EDUARDO SICANGCO, set and costume
designer

MATTHEW MCCARTHY, lighting designer

STRAUSS *Ariadne auf Naxos*

Fully staged, sung in German with English
supertitles

Tuesday, August 3 *

TANGLEWOOD ON PARADE

To benefit the Tanglewood Music Center

2:30pm: TMC Chamber Music

4pm: TMC Chamber Music

8pm: TMC Brass Fanfares (Shed)

8:30pm: Gala concert (Shed)

TMC ORCHESTRA, BSO, and BOSTON

POPS ORCHESTRA

KEITH LOCKHART, JOHN WILLIAMS, and

STEFAN ASBURY, conductors

A salute to John Williams on the occasion
of his 30th Tanglewood summer

Saturday, August 7, 6pm ♪

Prelude Concert by TMC Faculty

Sunday, August 8, 10am

Chamber Music

Wednesday, August 11, 8pm

Vocal Recital

Saturday, August 14, 6pm ♪

Prelude Concert

Thursday, August 12—Monday, August 16

2010 FESTIVAL OF CONTEMPORARY
MUSIC

Gunther Schuller, Oliver Knussen, and

John Harbison, Festival Co-Directors

Celebrating the 70th anniversary of the
TMC, the 2010 Festival is directed by the
three living composers who have chaired
the TMC's composition activities—

Gunther Schuller, Oliver Knussen, and
John Harbison—and features works by
these three composers along with music
of Copland, Hindemith, and others,
including recent resident composers.

Thursday, August 12, 8pm *

TMC FELLOWS

OLIVER KNUSSSEN and TMC

CONDUCTING FELLOWS, conductors

EDWIN BARKER, double bass

Chamber music of ANTONIOU,

PERLE, SCHULLER, MADERNA, and

HINDEMITH

Friday, August 13, 2:30pm *

TMC FELLOWS

Chamber music of SESSIONS, BABBITT,

WUORINEN, FOSS, and HENZE

Saturday, August 14, 2:30pm *

TMC FELLOWS

JOHN HARBISON, conductor

Music of MCPHERSON, MACKEY,

JOLAS, SHENG, and WYNER

Sunday, August 15, 10am *

TMC FELLOWS

Chamber music of FINE, GOEHR,

BERIO, GRIME, GANDOLFI, and

MESSIAEN

Sunday, August 15, 8pm *

The Fromm Concert at Tanglewood

TMC ORCHESTRA AND VOCAL

FELLOWS

STEFAN ASBURY, conductor

Concert operas:

HARBISON *Full Moon in March*

KNUSSSEN *Where the Wild Things Are*

Monday, August 16, 8pm *

The Margaret Lee Crofts Concert

TMC ORCHESTRA

ROBERT SPANO, OLIVER KNUSSSEN,

and TMC FELLOWS, conductors

Music of DRUCKMAN, CARTER,

MATTHEWS, and COPLAND

The 2010 Festival of Contemporary Music
is made possible by grants from the Aaron
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The Boston University Tanglewood Institute (BUTI)

In 1965, Erich Leinsdorf, then music director of the Boston Symphony Orchestra, invited the Boston University College of Fine Arts to create a summer training program for high school musicians as a counterpart to the BSO's Tanglewood Music Center. Envisioned as an educational outreach initiative for the University, this new program would provide young advanced musicians with unprecedented opportunity for access to the Tangle-



(photo: Michael J. Lutch)

wood Festival. Since then, the students of the Boston University Tanglewood Institute have participated in the unique environment of Tanglewood, sharing rehearsal and performance spaces; attending a selection of BSO master classes, rehearsals, and activities; and enjoying unlimited access to all performances of the Boston Symphony Orchestra and the Tanglewood Music Center.

Now in its 45th season, the Boston University Tanglewood Institute continues to offer aspiring young artists an unparalleled, inspiring, and transforming musical experience. Its interaction with the Boston Symphony Orchestra and the Tanglewood Music Center makes BUTI unique

among summer music programs for high school musicians. BUTI alumni are prominent in the world of music as performers, composers, conductors, educators, and administrators. The Institute includes Young Artists Programs for students age fifteen to eighteen (Instrumental, Vocal, Piano, Harp, and Composition) as well as Institute Workshops (Clarinet, Flute, Oboe, Bassoon, Saxophone, Trumpet, Horn, Trombone, Tuba/Euphonium, Percussion, Double Bass, and String Quartet). Many of the Institute's students receive financial assistance from funds contributed by individuals, foundations, and corporations to the Boston University Tanglewood Institute Scholarship Fund. If you would like further information about the Boston University Tanglewood Institute, please stop by our office on the Leonard Bernstein Campus on the Tanglewood grounds, or call (413) 637-1430 or (617) 353-3386.

2010 BUTI Concert Schedule

(All events in Seiji Ozawa Hall unless otherwise noted)

ORCHESTRA PROGRAMS: **Saturday, July 17, 2:30pm**, Paul Haas conducts music of Respighi and Brahms. **Saturday, July 31, 2:30pm**, David Hoose conducts Bach/Elgar and Shostakovich. **Saturday, August 14, 2:30pm**, Federico Cortese conducts Beaser and Rachmaninoff (in the Tanglewood Theatre).

WIND ENSEMBLE PROGRAMS (Celebrating its 10th Anniversary Season): **Friday, July 16, 8pm**, David Martins conducts Williams, Broughton, Graham, Rochester, and Holsinger, featuring soloist Terry Everson, trumpet, and a world premiere by Gandolfi. **Friday, July 31, 8pm**, H. Robert Reynolds conducts Ticheli, Ives, Esancio/Linklater, Amram, Patterson, and Daugherty/Spede, featuring soloist Kenneth Radnofsky, saxophone, and a world premiere by Newman; Frank Battisti guest conductor.

VOCAL PROGRAMS: **Saturday, August 7, 2:30pm**, Ann Howard Jones conducts Barber, Schumann, Paulus, Dove, and Rautavaara.

CHAMBER MUSIC PROGRAMS, all in the Chamber Music Hall at 6pm: **Monday, July 19; Tuesday, July 20; Wednesday, July 21; Tuesday, August 10; Wednesday, August 11; Thursday, August 12.**

Tickets available one hour before concert time. Admission is \$11 for orchestra concerts, free to all other BUTI concerts. For more information, call (413) 637-1431.

The Berkshires' nature and culture

The Berkshires boasts over one hundred cultural attractions. In fact, nowhere else will you find such a collection of museums, live performance venues, and architecturally celebrated historic homes thoughtfully situated in lush gardens and sprawling wooded properties—all minutes from quaint New England villages and towns.

Don't just take our word for it. In November 2009, the National Geographic Society named the Berkshires as one of the "world's great places" in its annual survey of destinations.

Whether you are looking for a casual outing or a hard core workout you'll find it here. Be our guest in one the Berkshires' charming lodging properties, refresh in an all-inclusive spa, refuel at an area restaurant serving farm-to-table produce and meat, or renew your wardrobe at an eclectic boutique or outlet village.

The Berkshires' natural scenery has been muse to the likes of Norman Rockwell, Edith Wharton, Herman Melville, Daniel Chester French, Henry David Thoreau, Nathaniel Hawthorne, Leonard Bernstein, Arlo Guthrie, James Taylor and Yo-Yo Ma—many of whom called it home.

Intrigued? Inspired? Below are just a few of the many experiences you don't want to miss. For more ideas, log on to www.berkshires.org for an up-to-date calendar of events or call us at **The Berkshire Visitors Bureau... 800-237-5747.**

Animagic Museum

Lee, (413) 841-6679 • www.mambor.com/animagic
Make your own animated movie. See Academy Award and how the movies *Matrix* and *Predator* were made.

The Ashley House Museum

Sheffield, (413) 229-8600 • www.thetrustees.org/places-to-visit/berkshires/ashley-house.html
African American Heritage Trail anchor site. Oldest house in the Berkshires. Weekend tours 10am-4pm.

Aston Magna Music Festival

Great Barrington, (413) 528-3595/(800) 875-7156
www.astonmagna.org
Berkshires' best kept secret: Great music, thrilling performances, world-class artists. Baroque music on period instruments.

Barrington Stage Company

Pittsfield, (413) 236-8888 • www.barringtonstageco.org
Award-winning theatre presenting Sweeney Todd, Art, Absurd Person Singular. 10 min. from Tanglewood.

Bartholomew's Cobble

Sheffield, (413) 229-8600 • www.thetrustees.org/places-to-visit/berkshires/bartholomews-cobble.html
Five miles of scenic trails. National Natural Landmark, adjacent to the historic Ashley House Museum.

Berkshire Bach Society

Great Barrington, (413) 528-9277
www.berkshirebach.org
The Berkshire Bach Ensemble & Berkshire Bach Singers perform the works of the Master and his contemporaries.

Berkshire Botanical Garden

Stockbridge, (413) 298-3926 • www.berkshirebotanical.org
Year round, hands on gardening & horticulture programs for adults. Classes & summer programs for school age children.

Berkshire Choral Festival

Sheffield, (413) 229-1999 • www.choralfest.org
Choral Masterpieces – 150 Voices, Springfield Symphony Orchestra. July 17, 24, 31, Aug. 7.

Berkshire Film and Media Commission

Berkshire County, (413) 528-4223
www.berkshirefilm.com
The BFMC is a new non-profit dedicated to facilitating film, TV and media production in Western MA.

The Berkshire Fringe

Great Barrington, (413) 320-4175 • berkshirefringe.org
Mind-blowing new works of theater, music and dance by emerging artists. July 26-Aug 16.

Berkshire Historical Society at Herman Melville's Arrowhead

Pittsfield, (413) 442-1793 • www.mobydick.org
Arrowhead is the 1783 farmhouse where Herman Melville wrote his epic, "Moby-Dick". Tours, trail, gift shop.

Berkshire International Film Festival

Great Barrington & Pittsfield; (413) 528-8030
www.biffma.org
BIFF aims to create a world-class festival as an integral part of the cultural fabric of the Berkshires. June 3-6, 2011.

Berkshires Jazz, Inc.

Pittsfield, (413) 442-7718 • www.berkshiresjazz.org
Pittsfield CityJazz Festival, Oct. 8-21, in venues all around the City.

The Bidwell House Museum

Monterey, (413) 528-6888
www.bidwellhousemuseum.org
Colonial history museum on 192 acre grounds, trails, gardens. Experience life in the Berkshires in the 1750s.

Capitol Steps at Cranwell

Lenox, (413) 881-1636 • www.cranwell.com
Hilarious political satire & song parody shows nightly at 8pm, July 2-Sept. 5, except Tues.

Chesterwood, A National Trust Historic Site

Stockbridge, (413) 298-3579 • www.chesterwood.org
The home, studio and gardens of sculptor Daniel Chester French. Open daily, 10-5, May 29-Oct. 11.

The Clark

Williamstown, (413) 458-2303 • www.clarkart.edu
Picasso Looks at Degas, an exhibition of two of the great artists of the modern period.

Close Encounters With Music

Great Barrington, (800) 843-0778 • www.cewm.org
Best in thematic chamber music October-June. Internationally recognized soloists, vibrant programming at the Mahaiwe & Ozawa Hall in 2010-2011.

The Colonial Theatre

Pittsfield, (413) 997-4444 • www.thecolonialtheatre.org
Beautifully restored year-round Gilded Age theater presenting Broadway, live music, comedy, family programming and more.

Crane Museum of Paper Making

Dalton, (413) 684-6481 • www.crane.com
Open June-mid-October. 1-5 p.m., Monday-Friday. Free Admission.

Edna St. Vincent Millay Society at Steepletop

Austerlitz, NY, (518) 392-3362 • www.millay.org
Historic House & Garden Museum. Tours available. Special exhibit "Where She Lives". Open May 28-Oct. 18.

are truly in harmony...

Emily Dickinson Museum

Amherst, (413) 542-8161

www.emilydickinsonmuseum.org

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Frelinghuysen Morris House & Studio

Lenox, (413) 637-0166 • www.frelinghuysen.org

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Hancock Shaker Village

Pittsfield, (413) 443-0188

www.hancockshakervillage.org

50th anniversary in 2010! Historic buildings, gardens, trails, store & café open daily.

Housatonic River Walk

Great Barrington, (413) 528-3391

www.gbriverwalk.org

Great Barrington Housatonic River Walk. A National Recreation Trail.

IS183 Art School

Stockbridge, (413) 298-5252 • www.is183.org

Classes & workshops in visual arts for toddlers-seniors, novice-professional in a wide variety of media.

Jacob's Pillow Dance Festival

Becket, (413) 243-0745 • www.jacobspillow.org

Only 20 min. from Lenox featuring international dance, free performances, talks, tours and more.

Lichtenstein Center for the Arts

Pittsfield, (413) 499-9348 • www.culturalpittsfield.com

A lively downtown arts center with classes, events & changing art shows, plus info on nearby public art.

The Mac-Haydn Theatre, Inc.

Chatham, NY, (518) 392-9292

www.machaydntheatre.org

Professional classic & newer musicals, great voices, dynamic dance, exciting family fun.

Mahaiwe Performing Arts Center

Great Barrington, (413) 528-0100 • www.mahaiwe.org

The Mahaiwe is open year-round with Met Opera "Live in HD", live music, dance and more.

MASS MoCA

North Adams, (413) 662-2111 • www.massmoca.org

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The Mission House & Indian Museum

Stockbridge, (413) 298-3239, Ext. 3000

www.thetrustees.org/places-to-visit/berkshires/mission-house.html

Where Stockbridge began, in Mohican homelands. Open 12-3pm, Thurs-Mon. One block from the Red Lion Inn.

The Mount

Lenox, (413) 551-5111 • www.edithwharton.org

Tour Edith Wharton's elegant 1902 estate and gardens. Terrace Café. Bookstore. Daily 10am-5pm, May-October.

Naumkeag House & Gardens

Stockbridge, (413) 298-3239, Ext. 3000

www.thetrustees.org/places-to-visit/berkshires/naumkeag.html

Forty eight acres of beauty and tranquility near the Red Lion Inn. The Trustees of Reservations.

Norman Rockwell Museum

Stockbridge, (413) 298-4100 • www.nrm.org

Come home to Norman Rockwell Museum! Gift shop. Terrace café. Open year-round. 10 minutes from Tanglewood.

North Adams Historical Society

North Adams, (413) 664-4700 • northadamshistory.org

North Adams Museum of History and Science, 25 exhibits & a temporary gallery on 3 floors in Bldg 5A Heritage State Park, Thu-Sat 10-4, Sun 1-4.

Performance Spaces for the 21st Century

Chatham, NY, (518) 392-6121 • www.ps21chatham.org

PS/21 presents its 5th season of movies, dance, chamber music, comedy & drama under a tent in an apple orchard.

Pittsfield Art Show

Pittsfield, (413) 443-6501 • www.pittsfieldartshow.org

6th Annual. July 17-18, 10am-4pm, rain or shine. Over 75 regional artists & crafts persons exhibiting. Juried show. Free.

SculptureNow June 12-Oct. 30

Lee, (413) 623-2068 • www.sculpture.org/portfolio

Juried exhibition. 15 large-scale, outdoor sculptures inspired by the Hancock Village Shakers. Self-guiding maps at Visitor's Booth.

Shakespeare & Company

Lenox, (413) 637-3353 • www.shakespeare.org

Presenting a thrilling season of Shakespeare: Richard III, The Winter's Tale and more.

Tannery Pond Concerts

New Lebanon, NY, (800) 820-1696

www.tannerypondconcerts.org

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The Theater Barn

New Lebanon, NY, (518) 794-8989

www.theaterbarn.com

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Upper Housatonic Valley African American Heritage Trail

Great Barrington, (413) 528-3391

www.africanamericantrail.org

Upper Housatonic Valley African American Heritage Trail.

Williams College Department of Music

Williamstown, (413) 597-2736 • www.music.williams.edu

Classical, New Music, Jazz, Choral. Something for everyone by incredibly talented students in the Berkshires.

Williams College Museum of Art

Williamstown, (413) 597-2429 • www.wcma.org

Over 13,000 works that span the history of art - collection and changing exhibitions. Tues-Fri, 10am-5pm; Sun, 1-5pm.



Berkshire Visitors Bureau

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Kalichstein, Laredo, Robinson Trio

September 12
Borromeo String Quartet

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**Emerson String Quartet
and Menahem Pressler, piano**

September 26
**Jupiter String Quartet
and Wu Han, piano**

October 3
Tokyo String Quartet

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July 24 8pm
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Haydn—*Paukenmesse*

July 31 8pm
All-Brahms Evening: *Schicksalslied*,
Geistlicheslied, *Nänie*, *Triumphlied*,
Academic Festival Overture, and movements
from the *Liebeslieder Waltzes*

August 7 8pm
Poulenc—*Gloria*
Rutter—*Te Deum*
Bizet—*Te Deum*

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JUNE 19, 8PM
Paula Robison, flute Romero Lubambo, guitar Cym Baptista, percussion

JULY 3, 8PM
Jeremy Denk, piano

JULY 31, 8PM
Kirill Gerstein, piano

AUGUST 14, 8PM
Vivica Genaux, mezzo-soprano Craig Rutenberg, piano

SEPTEMBER 4, 8PM
Jennifer Frautschi, violin Eric Ruske, horn Pedja Muzijevic, piano

SEPTEMBER 25, 8PM
Alon Goldstein, piano

Performances are held in the Tannery
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The BSO gratefully acknowledges the following for their generous contributions of \$650 and higher during the 2009-10 fiscal year. An eighth note ♪ denotes support of \$1,250-\$2,999, and those names that are capitalized denotes support of \$3000 or more. For information on how to become a Tanglewood Business Partner, please contact Susan Beaudry, Manager of the Tanglewood Business Partners at (413) 637-5174 or sbeaudry@bso.org.

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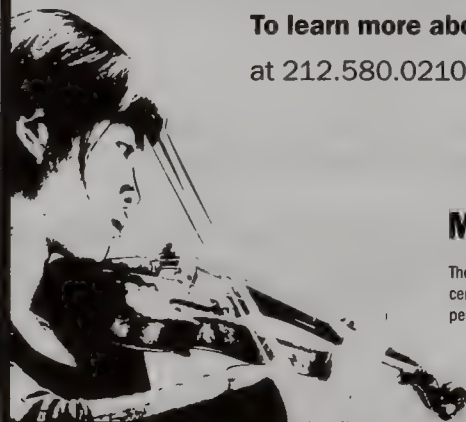
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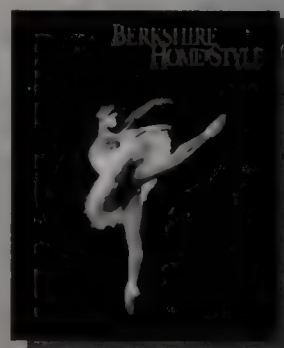
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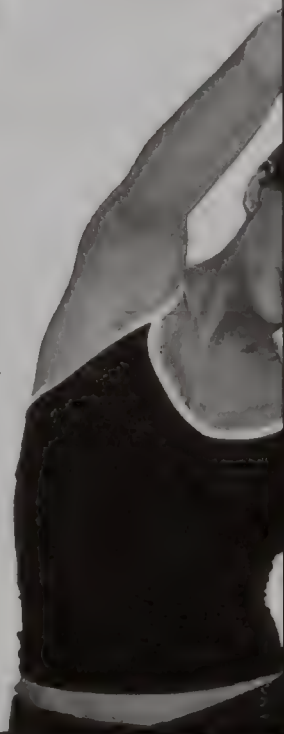
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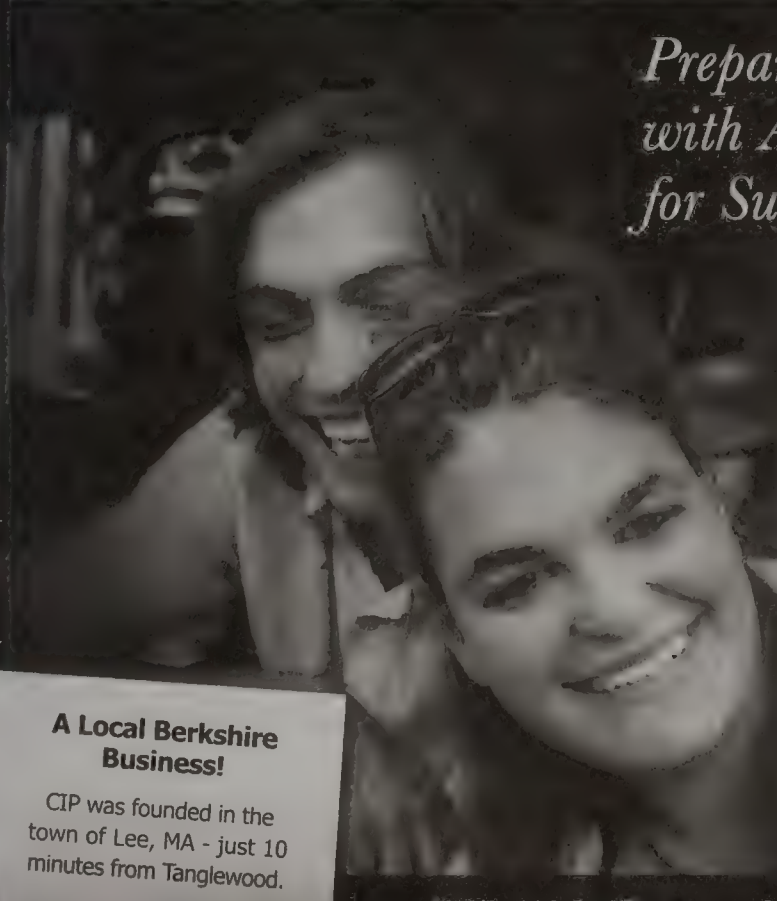
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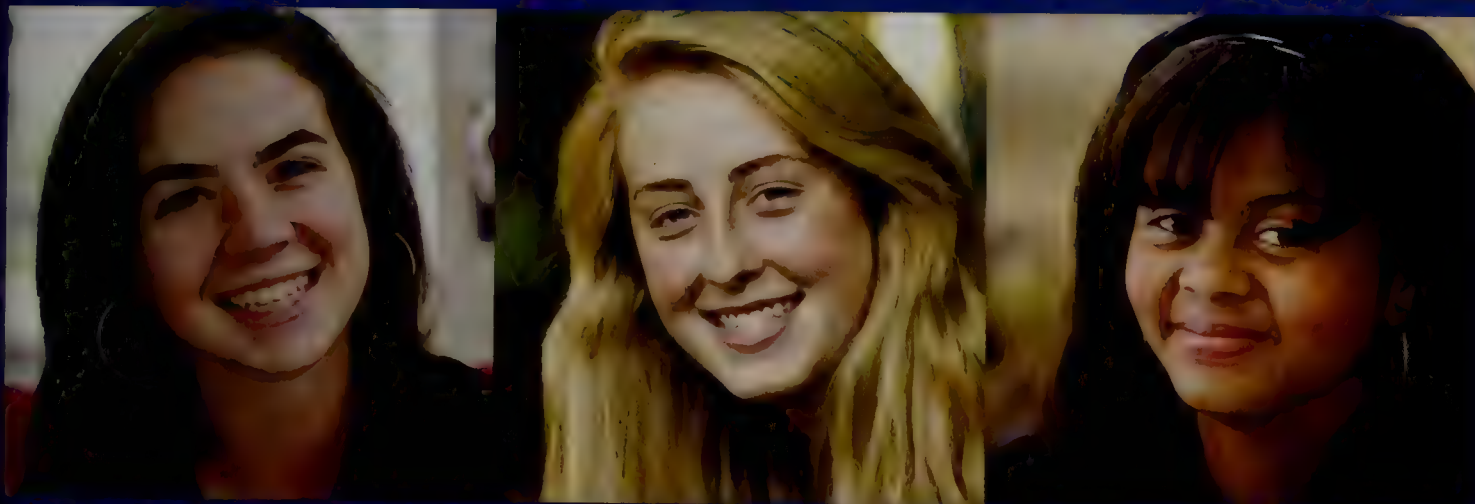
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